



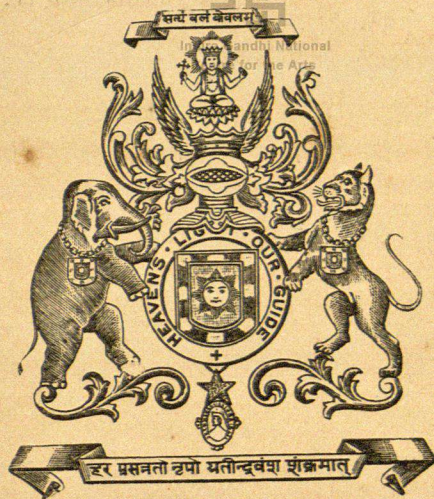
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CATALOGUE
OF THE
PICTURES AND SCULPTURES
IN THE COLLECTION OF
THE MAHARAJA TAGORE,
K.C.S.I.

WITH SHORT NOTICES OF SOME OF THE
EMINENT PAINTERS.



Calcutta :
THACKER, SPINK & CO.

1905

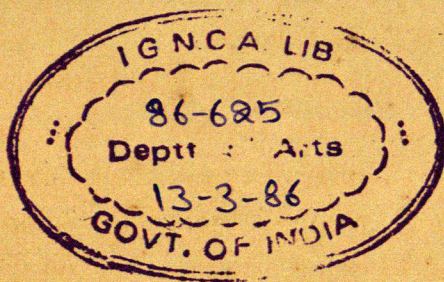
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CALCUTTA :

PRINTED BY THACKER, SPINK AND CO.

Indira Gandhi National
Centre for the Arts



INTRODUCTION.

My great-grandfather, Gopi Mohun Tagore, imbibed the taste of collecting masterpieces from Mr. George Chinnery, who visited Calcutta in 1803, and who imported for him several pictures, such as "St. Sebastian," by Murillo, "Martyrdom of St. Heronimus," and sold several masterpieces including his own.

After the death of my great-grandfather, the whole of his collection was divided between my grandfather, Huro Coomar Tagore, and my grand-uncle, the Hon'ble Prosunno Coomar Tagore, C.S.I.

After the death of my grandfather, my father inherited them, and at the request of my elder brother, Kumar Promode Coomar Tagore, made over to him half of his collection, which included amongst others, Chinnery's "Old View of Calcutta," several pictures by Thomas Daniell, R.A., and Gainsborough's "Flower Girl." My grand-uncle, the Hon'ble Prosunno Coomar Tagore, at his death, bequeathed to my father, his famous library and picture-gallery, which was greatly enlarged under the supervision of Sir William Beechy and Dr. Webb. He also acquired several pictures from the collection of my grand-uncle, Dwarka Nath Tagore, after his death, from the sale of his collection at the Belgatchia Villa, the

famous picture-gallery of the time, which contained among others, "Proserpina" by John Gibson, R.A., and about which the Hon'ble Emily Eden, sister of the late Lord Auckland, Governor-General of India, in her "Letters from India" published in two volumes, makes mention as follows :—

"Dwarka Nath Tagore, a very rich native, has asked us to go and see his villa. He is a follower of Rammohun Roy, speaks excellent English, has built a regular English villa, with billiard-room, etc., and fitted it up with statues and pictures, and Copley Fieldings, and Prouts, and French China, etc., and he asked us to name a day on which to see it. George was delighted, and named Monday, upon which all Calcutta got greatly excited, because the Governor-General was going to dine with a native. The fact of a native dining with a Governor-General is much more remarkable, and Dwarka Nath is one of the very few that would even sit by while we were eating. However, we only went to see the place, and went in particular state, in order to please the poor fussy people, with carriages-and-four and guards—and Fanny in his phaeton, and Major—in his cab and Captain—in his, and even the Doctor in his, and George and I in the Government coach, and quantities of servants. In short, nothing could look less *affable* or be more easy, when we got there. Dwarka Nath talks excellent English, and had got Mr. Sparker, one of the cleverest people here, to do the honors, and there were elephants on the lawn and boats on the tank, and ices in the summer-house, and quantities of beautiful pictures and books, and rather a less burning evening than usual ; so it answered very well, and we came home, with all the noise we could make, to dinner. But we hear he gives remarkably good dinners to everybody else."

My father had his collection enlarged through the supervision of Mr. W. H. Jobbins, Principal, Government School of Art, Calcutta, and Mr. James Archer, R.S.A.

In the year 1905, my father acquired several pictures from the Government, when they sold their Art Gallery, which was inaugurated in the year 1874 under the auspices of the Right Hon'ble the Earl of Northbrook and Sir Richard Temple. In a minute of Sir Richard the following was recorded about the establishment of an Art Gallery in connection with the School of Art in Calcutta:—

“In such a place as Calcutta, the establishment of an Art Gallery must be interesting from any and every point of view. But the interest is heightened when the gallery can be the means of daily instruction, will become a lecture room for classes of native students, may impart additional vigour to an institution designed to elevate the taste, refine the skill and enlighten the ideas of the native youth who are learning art as a means of livelihood, and may thus serve an important educational purpose.

Fortunately, we have been able to secure the occupation of three buildings (at Boitakhana, in continuation of Bow Bazar) immediately adjacent to the School of Art, which buildings are being rapidly prepared by the Public Works Department for the reception of pictures. Some paintings have been presented to the institution by His Excellency the Viceroy, others have been purchased for this purpose by the Government of Bengal; many also have been promised to be lent for temporary exhibition in the gallery by native chiefs and gentlemen, among whom may be mentioned the Maharaja of Burdwan, the Raja Jotendra Mohun Tagore, the Raja Hurendra Krishna, the Raja Sutyannund Ghosaul, the Zemindar of Paikpara, and others; also copies are being made from private pictures now in Calcutta; one picture, too, has been presented by Mr. Palmer.

It is probable that other native gentlemen, owners of good pictures, may see fit to lend their works, either to be copied or to be exhibited for a time, until pictures shall arrive for permanent deposit in the gallery. We have ordered a few copies from works

of old masters, by Signor Pompignoli of Florence, which are expected to arrive shortly. We have purchased Colonel Hyde's collection of electrotypes from ancient Greek coins in the British Museum.

If original pictures of merit of Europe, shall prove to be expensive beyond our means, we may hope to obtain comparatively inexpensive copies of such works, which shall give to the native youth in India a knowledge of men and things in Europe, both as regards the present and the past.

Another object of the institution would be to set before the native youth a vivid and comprehensive representation of all that is most instructive and attractive in the extraordinary varied features of India, chiefly as regards natural scenery, architectural remains, national costume, and ethnological features. For such a purpose signal advantages are available, and ought to be forthcoming."

I have been desired by my father to compile a new catalogue of our entire collection.

In compiling this catalogue, I have taken references from,—“Dictionary of Painters” by P. Daryl; Descriptive Catalogue of Pictures and Sculptures in the National Gallery of British Art, 1901; Provisional Catalogue of the Oil Paintings and Water Colours in the Wallace Collection, 1901; Classical Dictionary; The Tagore Family, by James Furrel; The British Encyclopædia; and Bengal under the Lieutenant-Governors, by Mr. C. Buckland, C.I.E., and is printed for private circulation amongst friends, and entirely for family reference.

TAGORE CASTLE,
CALCUTTA,
27th August, 1905. } PRODYOT COOMAR TAGORE.

CATALOGUE
OF THE
PICTURES AND SCULPTURES

In the collection
of THE MAHARAJA TAGORE, K.C.S.I.
with short notices of some of the eminent Painters.

Biographies of Painters marked with an Asterisk
will be found in the Appendix.*

INDIAN MOSQUE.

Painted by Thomas Daniell, R.A.*

Dimensions.—37 ins. by $28\frac{1}{2}$ ins.

CONFESSION.

Painted by Wm. Etty, R.A.*

On panel ; dimensions, $17\frac{1}{2}$ ins. by $14\frac{1}{2}$ ins.

STORM ON THE COAST OF ENGLAND.

Painted by J. Syer.

Dimensions.— $49\frac{1}{2}$ ins. by 30 ins.

CHRYSANTHEMUMS.

*Painted by Mrs. Jobbins, wife of Mr. W. H. Jobbins,
Principal, Government School of Art, Calcutta.*

Dimensions.—20 ins. by 15 ins.

KANGAROO HUNTING.

Painter, unknown.

Dimensions.—36 ins. by $27\frac{1}{2}$ ins.

WINTER.

Painter, unknown.

Dimensions.—40 ins. by 24 ins.

MARINE VIEW.

*Painted by Herring.**

Dimensions.—12 ins. by 11 ins.

OTHELLO AND DESDEMONA.

Painted by W. Hamilton, R.A.*

Dimensions.—23 ins. by 18 ins.

INTERIOR.

Painter, unknown.

Dimensions.—39 ins. by 29 ins.

TALKING PARROT "KADAMVARI."

Painted by Jamini Prokash Gangoly.

Dimensions.—7 ft. 3 ins. by 4 ft. 5 ins.

INDIAN VILLAGE BARBER.

Painted by B. P. Banerjee.

Dimensions.—26 ins. by 20 ins.

EGYPTIAN HAREM.

Painted by Bonacini.

Napolitan artist. Purchased in Naples by Maharaj Kumar Tagore, 1902.

Dimensions.—74 ins. by 47½ ins.

MOONLIGHT.

*Painted by Pater (Jean-Baptist-Joseph).**

Dimensions.—35 ins. by 25 ins.

SCENE FROM WINTER'S TALE.

Painted by W. Hamilton, R.A.*

Dimensions.—23 ins. by 18 ins.

THE HUNTRESS.

Painted by A. Vercourt.

Dimensions.—28 ins. by 19 ins.

MARINE VIEW.

*Painted by Herring.**

Dimensions.—12 ins. by 11 ins.

NAPOLITAN PEASANTS.

Painted by Oenuchen.

Dimensions.—3 ft. 5 ins. by 2 ft. 5 ins.

VENETIAN FISHERMAN.

*Painted by L. Morgantini.**Dimensions.*—13½ ins. by 11 ins.

MARINE VIEW.

*Painter, unknown.**Dimensions.*—6 ft. 5 ins. by 3 ft. 11 ins.

THE BARBER.

*Painted by L. Morgantini.**Dimensions.*—14 ins. by 11 ins.

CEPHALUS AND PROCRIS.

Painter, unknown. Italian School, painted in the 18th Century.

Cephalus, a son of Deioneus, King of Thessaly, by Diomede, daughter of Xuthus, married Procris, daughter of Erechtheus, King of Athens. Aurora fell in love with him, and carried him away, but he refused to listen to her address and was impatient to return to Procris. The goddess sent him back; and in order to try the fidelity of his wife, made him put on a different form, and he arrived at the house of Procris in the costume of a merchant. Procris was deaf to every offer; but she suffered herself to be seduced by the gold of this stranger, who himself discovered the very moment that Procris had yielded up her virtue. This circumstance so ashamed Procris, that she fled from her husband and devoted herself to hunting in the island of Euboea, where she was admitted among the attendants of Diana, who presented her with a dog which was always sure of his prey, and a dart which never missed its aim, and always returned to the hands of its mistress of its own accord. Some say that the dog was a present from Minos, because Procris had cured his wounds. After this Procris returned in disguise

to Cephalus, who was willing to disgrace himself by some unnatural concessions to obtain the dog and the dart of Procris. Procris discovered herself at the moment that Cephalus showed himself faithless, and a reconciliation was easily made between them. They loved one another with more tenderness than before, and Cephalus received from his wife the presents of Diana. As he was particularly fond of hunting, he every morning early repaired to the woods, and after much toil and fatigue, laid himself down in the cool shade, and earnestly called for *Aura*, or the refreshing breeze. This ambiguous word was mistaken for a mistress, and some informer reported to the jealous Procris, that Cephalus daily paid a visit to a mistress, whose name was *Aura*. Procris too readily believed the information, and secretly followed her husband into the woods. According to her daily custom, Cephalus retired to cool, and called after *Aura*. At the name of *Aura*, Procris eagerly lifted up her head to see her expected rival; her motion occasioned a rustling among the leaves of the bush that concealed her. Cephalus listened, and thinking it to be a wild beast, he let fly his unerring dart. Procris was struck to the heart, and instantly expired in the arms of her husband, confessing that ill-grounded jealousy was the cause of her death.

Dimensions.—38 ins. by 43 ins.

NIGHT.

Painter, unknown.

Dimensions.—44 ins. by 44 ins.

GIRL WITH A BASKET OF GRAPES.

Painted by A. Vercourt.

Dimensions.—29 ins. by 19 ins.

A LAKE SCENE.

Painter, unknown.

Dimensions.—37 ins. by 23 ins.

ON THE BEACH NEAR HASTINGS.

Painted by J. Bohrdt.

Dimensions.—50 ins. by 30 ins.

THE FALL.

Painter, unknown.

Dimensions.—48 ins. by 34 ins.

INDIAN LANDSCAPE.

Painter, unknown.

Dimensions.—50 ins. by 38 ins.

Painter, unknown.

Dimensions.—21 ins. by $16\frac{1}{2}$ ins.

TIME FLIES BEAUTY AWAY.

Painter, unknown.

Dimensions.—36 ins. by 28 ins.

WAITING FOR INSPIRATION.

Painted by Louisa Fenn.

Dimensions.— $15\frac{1}{2}$ ins. by 8 ins.

PEERPAHAR HOUSE, MONGHYR.

*Painted by A. N. Tagore.**

Dimensions.—37 ins. by $21\frac{1}{2}$ ins.

“PALADIN”—HEAD OF A ST. BERNARD DOG.

Painted by Mrs. A. E. Evans.

Dimensions.— $22\frac{1}{2}$ ins. by $21\frac{1}{2}$ ins.

THE END OF THE DAY.

Painted by Oliver Baker.

Dimensions.—27 ins. by $20\frac{1}{2}$ ins.

A BIT OF ST. IVES.

Painted by Percy R. Croft.

Dimensions.—30 ins. by 17 ins.

THEATRICAL PERFORMANCE GIVEN IN HONOUR
OF LORD NORTHBROOK AT THE
PATHURIAGHATA RAJBATI.

Painted by G. C. Chatterjee.

Dimensions.—75 ins. by 51 ins.

GIRL WITH PIGEONS.

Painter, unknown.

Dimensions.— $21\frac{1}{2}$ ins. by $17\frac{1}{2}$ ins.

THE TOILET.

Painted by L. Fiorio.

Dimensions.—27 ins. by 22 ins.

THE DANCE.

Painted by Rospini.

Dimensions.—27 ins. by 22 ins.

THE TOWER OF BABYLON.

Painter, unknown.

Dimensions.—41 ins. by 25½ ins.

MY LADY BOUNTIFUL.

(Exhibited at the Art Exhibition, Calcutta, 18).

Painted by J. Salles.

Dimensions.—3 ft. 6 ins. by 2 ft. 4 ins.

ALLEGORICAL FIGURE.

Painter, unknown.

Dimensions.—21½ ins. by 16½ ins.

TWO HEADS ARE BETTER THAN ONE.

Painted by Norman Garstin.

Dimensions.—21 ins. by 17 ins.

A BREAK IN THE RAIN.

(Exhibited at the Art Exhibition, Calcutta, 18).

Painted by Florence Shuttleworth.

Dimensions.—12½ ins. by 8½ ins.

DUTCH MERRY-MAKING.

*Painted by Brouwer.**

Dimensions.—36 ins. by 28 ins.

THE INN.

Painter, unknown.

Dimensions.—40 ins. by 29 ins.

VIEW OF THE GANGES.

Painted by Jamini Prokash Gangoly.

Dimensions.—8 ins. by 7 ins.

SRIMATI MAYA SUNDARI DEVI,

Grand-daughter of the Hon'ble Prosunna Coomar Tagore,
C.S.I.

Painted by Thomas Landseer, A.R.A. (brother to the R.A.)*

Dimensions.—53 ins. by 42 ins.

BABU CALY KRISHEN TAGORE,

Son of Babu Gopal Lal Tagore, educated at Doveton College. Statesman, Philanthropist and a Zemindar.

*Painted by his second son, Soutindro Mohun Tagore,
from the original painting by James Archer, R.S.A.
Presented by Babu Caly Kissen Tagore.*

Dimensions.—30 ins. by 25 ins.

SRIMATI SURA SUNDARI DEVI,

Second daughter of the Hon'ble Prosunna Coomar Tagore,
C.S.I.

*Painter, unknown. Copy from the original painting by
Sir William Beechy, R.A.*

Dimensions.—4 ft. 10 ins. by 3 ft. 8 ins.

THE HON'BLE SIR ASHLEY EDEN, K.C.S.I.

*Painted by Murray.**

AFTER two Lieutenant-Governors from other provinces, the appointment reverted to the Lower Bengal branch of the Civil Service, the officer selected being one who had for

years been among its most prominent and able members. The Hon'ble Ashley Eden was the third son of Robert John Eden, third Lord Auckland and Bishop of Bath and Wells, and nephew of George Eden, Earl of Auckland, Governor-General of India. He was born at Hertingfordbury, in Hertfordshire, on 13th November 1831; educated first at Rugby, and then at Winchester until 1849, in which year he received a nomination to the Indian Civil Service. He spent 1850 and 1851 at Haileybury, but did not pass out (last of his term) until December (1851). He reached India on the 29th May 1852 and was first posted as Assistant Magistrate-Collector at Rajshahi, and had charge of the sub-divisions of Nator and of Aurangabad in the Murshidabad district: was Assistant to the Special Commissioner for suppressing the Sonthal insurrection, 1855, Deputy Commissioner, Sonthal *Parganas*, 1856: on medical leave to the Mauritius, and exposed the wrongs of the Indian coolies there: Magistrate and Collector of Baraset, 1856, and Magistrate of Murshidabad; during the Indian Mutiny he did much to check sympathy with the revolt in that city: was Junior Secretary to the Board of Revenue, 1859: Magistrate and Collector and Salt Agent of Cuttack: Special Envoy to Sikhim, 1861, signed a treaty with the Raja, which secured protection to travellers and free trade: 1862-71, Secretary to the Government of Bengal and *ex-officio* Member of the Bengal Legislative Council: in 1863-64, Special Envoy to Bhutan: on leave from May 1867 to November 1868: in March 1871, Officiating Chief Commissioner of British Burma (being the first Civilian to hold that appointment): confirmed in 1873: in 1874, C.S.I.: in 1875, Officiating Member of the Governor-General's Executive Council for six months: Additional Member of the Governor-General's Legislative Council, October 1875 to February 1876: leave, February to December 1876: in January 1877, Officiating Lieutenant-Governor of Bengal, confirmed on 1st May 1877: K.C.S.I. in 1878. On his retirement from India he was appointed a Member of the Secretary of State's Council in 1882.

(Before he became Lieutenant-Governor Sir A. Eden was thus described in an Indian newspaper by an anonymous writer: "The portraits of the Hon'ble A. Eden, in the

Anglo-Indian Press, convey the idea of an Official Ghoul of naturally malign proclivities, or of a bad-tempered Indian Machiavel.) The native papers, (on the other hand,) have uniformly held him up as the undaunted champion of their rights and claims, their chief protector against 'the self-seeking of the European adventurer' The English public has not on the whole, in Bengal at least, cherished towards him very friendly feelings. He has been too frequently in opposition to great interests to be much loved: and men will ascribe all evil to him who puts their craft in danger, however closely he may follow ideas of duty, false or true. Even those who had suffered nothing at his hands regard him with suspicion as a clever and prejudiced official, whose pen drops gall, and whose tongue cuts shrewdly, who came somehow to grief in Bhutan, and is, therefore, presumably, the author of every misfortune that has befallen the country since. Among his brother officers there are many whom his sparkling abilities and social geniality have made his friends; and it is said no stauncher friend than he could any man possess. But his inability to overlook an inanity, forgive an injury, or endure a snob,—his reckless satire and love of pungent antithesis,—have made him seem to many a very guerilla, the Ishmael as it were of the Civil Service.

There is not in the whole Indian Civil Service one who has been more emphatically a public man, regarding whom more facts are known or more lies told, or who has been the happy recipient of more rapid promotion."

It was also said of Sir A. Eden that, if Bengal had had to choose a Lieutenant-Governor, he probably would have been its choice. On the other hand, it may also be mentioned that the Viceroy had nominated for the vacancy his colleague in Council, Sir A. J. Arbuthnot, K.C.S.I. (who was the second choice when Sir G. Campbell was appointed), but high legal authority in England had pronounced him to be ineligible, as he had retired from the Civil Service. Sir A. Eden had attended the Delhi Imperial Assemblage as Chief Commissioner of British Burma, and took over charge of Bengal on the 8th January 1877 at Allahabad.

(*Vide* C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 688-759.)

Dimensions—27 ins. by 23 ins.

MAID OF ATHENS.

*Painted by Major Hutchinson.**Dimensions.*—20 ins. by 15 ins.

LORD LYTTON.

Painter, unknown.

Only son of Lord Lytton, the novelist. Educated at Harrow. Entered the diplomatic service, and served in various countries. Distinguished under the pseudonym of "Owen Meridith" as the author of several poems of distinguished merit. Viceroy of India from 1876 to 1880. Ambassador to France 1887 to 1891. Died at Paris in 1891, and buried at Knebworth.

Dimensions.—23 ins. by 17 ins.

SIR WILLIAM GREY, K.C.S.I.

Painted by Murray.

In each of the first three Lieutenant-Governorships there was an occurrence of the greatest importance—the mutiny, the indigo troubles, the famine—to test the statesmanship of the ruler of the province. There was no event of such magnitude in Sir William Grey's time, which was one of comparative peace and quiet. His official training had been on the same lines as that of his predecessors, so that he was well able to deal with the matters and controversies that fell to his lot. He was born in 1818, the fourth son of the Hon'ble and Right Reverend Edward Grey, Bishop of Hereford, a son of Charles, first Earl Grey. His mother was a daughter of James Croft, Esq., of Greenham Lodge, near Newbury, Berkshire. He matriculated at Christ Church, Oxford, 19th May 1836, but left the University without a degree on being appointed by his cousin, Lord Howick, (the third Earl Grey), to a clerkship in the War Office. While serving there he was nominated to a writership in the Bengal Civil Service, the nomination having been placed at the disposal of his uncle, the second Earl Grey, the Premier

of the first Reform era, by Sir Robert Campbell, Director of the East India Company. Entering Haileybury College in January 1839, he passed out in July 1840. The following account of his life is taken, almost *verbatim*, from the Dictionary of National Biography. He was not remarkable for studious habits in early youth. At Christ Church he incurred the displeasure of the Dean, Dr. Gaisford, in April 1837 by his indolence and inattention. In his first term at Haileybury he was rusticated on account of a late and disorderly wine party in his room. He made up for these delinquencies, however, in his later terms, and passed out of College after a shorter residence than was usual. He reached India on 27th December 1840, and soon devoted himself unremittingly to his duties, speedily establishing a character for industry and practical ability, combined with high principle and a singular independence of judgment. His first appointment, August 1842, was as Assistant Magistrate-Collector of Rajshahi. After holding various subordinate offices in the mufassal, he was from September 1845 to 1847 Private Secretary to the Deputy Governor, Sir Herbert Maddock, and subsequently served for some years, December 1847—1851, in the Bengal Secretariat and in the Home and Foreign Secretariats of the Government of India. In April 1851, at the special request of the Directors, he was appointed Secretary to the Bank of Bengal, and discharged the duties until 1st May 1854, when he became Secretary to the Government of Bengal, on that province being constituted a Lieutenant-Governorship. In January 1857 he left India on furlough, but in consequence of the mutiny returned in November of the same year, and after officiating for some 18 months in temporary appointments, one of which was that of Director-General of the Post Office, he was appointed by Lord Canning, in April 1859, Secretary to the Government of India in the Home Department. In offering him this appointment in cordial terms Lord Canning wrote: "Judging from some experience I should think it possible to quit the duties of Postmaster-General without many pangs!" In 1862 he became a Member of the Council of the Governor-General, and had opportunities for displaying his administrative capacity to great advantage. During the greater part of this time Lord Lawrence was Governor-

General. Between him and Sir W. Grey there was considerable difference of opinion on questions of the greatest moment. It was natural that their views on public affairs should be largely influenced by their very different antecedents. Their opinions notably differed with reference to the treatment of *talukdars* and the subordinate proprietors and tenants in Oudh,—a question on which the Chief Commissioner in Oudh, Sir Charles Wingfield, held views directly opposed to those of the Governor-General. It was mainly due to Sir W. Grey's intervention that this question was solved by a compromise which furnished probably as equitable a settlement as was possible in the circumstances of the case. In other matters, and especially in resisting certain retrograde proposals made by Sir Charles Trevelyan when Financial Member of Council, Sir W. Grey exercised a salutary influence on Government. While strongly opposed to the policy of excessive centralisation, which had cramped the energies of the Provincial Governments, he successfully opposed a proposal for decentralising the Postal Department. He was also a staunch opponent of the income-tax, holding that it was totally unsuited to the circumstances of India. As a Member of Council he took an active part in discussions regarding the settlement of the Land Revenue in Orissa and other cognate questions which the famine brought into prominence. When he succeeded Sir C. Beadon as Lieutenant-Governor, Lord Halifax, in congratulating him on the appointment, wrote : " There is no one, I think, so well qualified to fill it with advantage to the country." Very shortly after his assumption of the Government he had to consider and report upon various suggestions affecting the entire constitution of the Government of Bengal, made partly in Sir George Campbell's report on the famine, and partly at the India Office. One proposal was to the effect that the Bengal Legislative Council should be abolished, that the Lieutenant-Governorship should cease to be a separate and distinct office, and that the duty should be discharged by one of the Members of the Governor-General's Council, who subject to the control of the Governor-General in Council, should be empowered to make laws for the "non-regulation" districts, and that for the districts of Bengal Proper and of Bihar all legislation should be entrusted to the Governor-

General in Council. From these suggestions Sir W. Grey emphatically dissented, designating the last as "a very startling example" of a vacillating policy, "if six years after introducing the experiment of a local, and in some sense a representative, legislature in Bengal, we suddenly abolish it and relegate all local legislation to the general legislature of the empire." "If there was one part of India," he added "in which the native public were entitled to have a real share in legislation, it was the lower provinces of Bengal." Indeed it was "possible," he wrote, "to look forward to the time when a local legislature," or some local consultative body should take part in regulating the expenditure of local taxation. So far from acquiescing in any reduction in the functions of the Bengal Government, he recommended that its constitution should be assimilated to that of the Governments of Madras and Bombay, where the administration was and is conducted by a Governor and an Executive Council. This discussion ended in the maintenance of the *status quo* in Bengal (Assam being shortly afterwards constituted a separate Chief Commissionership). Although Sir W. Grey's particular recommendation for strengthening the Bengal Government was not adopted, his Minute probably disposed for ever of the proposal to re-establish the system under which Bengal had been administered previously to 1854.

As Lieutenant-Governor, Sir W. Grey opposed the proposal to impose local taxation in the form of a land cess, as a means of providing primary education. But he did not object to the imposition of local taxation for roads and other works of material utility. His objections to the educational tax were based partly upon the terms of the permanent settlement of Bengal, and partly upon the impolicy and injustice, in his opinion, of requiring the landholders to defray the cost of elementary schools for all classes of the rural population. His views did not commend themselves to the Government of Lord Mayo or to the Secretary of State, but were supported by several Members of the Council of India. Shortly before his retirement he was nominated a Knight Commander of the Order of the Star of India, and installed on the 27th February 1871. When he resigned the Government of Bengal on 1st March 1871, a year before he had completed the usual term of office, the expressions

of regret were keen and general throughout Bengal, and efforts were made to induce him to withdraw his resignation. In other parts of India, too, it was felt that when he left the country, India had lost her best public servant.

(*Vide* C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 398-481.)

Dimensions.—27 ins. by 23 ins.

BACCHUS AND ARIADNE.

(*Copy*) *Marshall Claxton*.

Bacchus was son of Jupiter and Semele, the daughter of Cadmus. After she had enjoyed the company of Jupiter, Semele was deceived, and perished by the artifice of Juno. This goddess, always jealous of her husband's amours, assumed the shape of Beroe, Semele's nurse, and persuaded Semele that the lover whom she entertained was not Jupiter, but a false lover, and that to prove his divinity she ought to beg of him, if he really were Jupiter, to come to her bed with the same majesty as he courted the embraces of Juno. The artifice succeeded, and when Jupiter promised his mistress whatever she asked, Semele required him to visit her with all the divinity of a god. Jupiter was unable to violate his oath, and Semele unwilling to retract it; therefore, as she was a mortal, and unable to bear the majesty of Jupiter, she was consumed and reduced to ashes. The child of which she had been pregnant for seven months, was with difficulty saved from the flames, and put in his father's thigh, where he remained the full time he naturally was to have been in his mother's womb. From this circumstance Bacchus has been called *Bimater*. According to some, Dirce, a nymph of the Achelous, saved him from the flames. There are different traditions of the manner of his education. Ovid says, that after his birth, he was brought up by his aunt Ino, and afterwards entrusted to the care of the nymphs of Nysa. Lucian supposes that Mercury carried him, as soon as born, to the nymphs of Nysa; and Apollonius says that he was carried by Mercury to a nymph in the island of Eubœa, whence he was driven by the power of Juno,

who was the chief deity of the place. Some support, that Naxos can boast of the place of his education, under the nymphs Philia, Coronis, and Clyda. Pausanias relates a tradition which prevailed in the town of Brasiaë in Peloponnesus; and accordingly mentions, that Cadmus, as soon as he had heard of his daughter's amours, shut her up, with her child lately born, in a coffer and exposed them on the sea. The coffer was carried safe by the waves on the coast of Brasiaë; but Semele was found dead, and the child alive. Semele was honoured with a magnificent funeral, and Bacchus properly educated. The diversity of opinions shows that there were many of the same name. Diodorus speaks of three, and Cicero of a greater number; but among them all the son of Jupiter and Semele seems to have obtained the merit of all the rest. Bacchus is the Osiris of the Egyptians, and his history is drawn from the Egyptian traditions concerning that ancient king. Bacchus assisted the gods in their wars against the giants, and was cut to pieces; but the son of Semele was not then born; this tradition, therefore, is taken from the history of Osiris, who was killed by his brother Typhon, and the worship of Osiris has been introduced by Orpheus into Greece under the name of Bacchus. In his youth he was taken asleep in the island of Naxos, and carried away by some mariners, whom he changed into dolphins, except the pilot who had expressed some concern at his misfortune. His expedition into the east is celebrated. He marched at the head of an army, composed of men, as well as of women, all inspired with divine fury, and armed with thyrsuses, cymbals, and other musical instruments. The leader was drawn in a chariot by a lion and a tiger, and was accompanied by Pan and Silenus, and all the Satyrs. His conquests were easy and without bloodshed; the people easily submitted, and gratefully elevated to the rank of a god the hero who taught them the use of the vine, the cultivation of the earth, and the manner of making honey. Amidst his benevolence to mankind, he was relentless in punishing all want of respect to his divinity; and the punishment he inflicted on Pentheus, Agave, Lycurgus, etc., is well known. He has received the names of Liber Lyæus, Evan, Thyonæus, Psilas, etc., which are mostly

derived from the places where he received adoration, or from the ceremonies observed in his festivals. As he was the god of wine, and of drinkers, he is generally represented crowned with vine and ivy leaves, with a thyrsus in his hand. His figure is that of an effeminate young man, to denote the joys which commonly prevail at feasts, and sometimes that of an old man, to teach us that wine taken immoderately will enervate us, consume our health, render us loquacious and childish like old men, and unable to keep secrets. The panther is sacred to him, because he went in his expedition covered with the skin of that beast. The magpie is also his favourite bird, because in triumphs people were permitted to speak with boldness and liberty. Bacchus is sometimes represented like an infant, holding a thyrsus and cluster of grapes with a horn. He often appears naked, and riding upon the shoulders of Pan, or in the arms of Silenus who was his foster-father. He also sits upon a celestial globe, bespangled with stars, and is then the same as the sun or Osiris of Egypt. The festivals of Bacchus, generally called orgies, Bacchanalia, or Dionysia, were introduced into Greece from Egypt by Danaus and his daughters. The infamous debaucheries which arose from the celebration of these festivals are well-known. The amours of Bacchus are not numerous. He married Ariadne after she had been forsaken by Theseus in the island of Naxos; and by her he had many children, among whom were Ceranus, Thoas, CEnopion, Tauropolis, etc. According to some, he was the father of Hymenæus, whom the Athenians made the god of marriage. The Egyptians sacrificed pigs to him before the doors of their houses. The fir-tree, the yew-tree, the fig-tree, and the ivy and the vine, were sacred to him; and the goat was generally sacrificed to him, on account of the great propensity of that animal to destroy the vine. According to Pliny, he was the first who ever wore a crown. His beauty is compared to that of Apollo, and, like him, he is represented with fine hair loosely flowing down his shoulders, and is said to possess eternal youth. Sometimes he has horns, either because he taught the cultivation of the earth with oxen, or because Jupiter, his father, appeared to him in the deserts of Lybia in the shape of a ram, and supplied his thirsty army with water. Bacchus went down to hell to recover his mother

whom Jupiter willingly made a goddess under the name of Thyone. The three persons of the name of Bacchus, which Diodorus mentions, are, the one who conquered the Indies and is surnamed the bearded Bacchus ; a son of Jupiter and Proserpine, who was represented with horns ; and the son of Jupiter and Semele, called the Bacchus of Thebes. Those mentioned by Cicero, are, a son of Proserpine ; a son of Nilus who built Nysa ; a son of Caprius, who reigned in the Indies ; a son of Jupiter and the Moon ; and a son of Thyone and Nisus.

Dimensions.—18 ins. by 15 ins.

VIEW OF SHAMNAGAR TEMPLES.

Painter, unknown.

Dimensions.—6 ft. by 4 ft.

LANDSCAPE.

Painted by Perrin.

Dimensions.—11½ ins. by 8½ ins.

ST. MICHAEL'S MOUNT.

Painter, unknown.

Dimensions.—37 ins. by 27 ins.

LANDSCAPE.

Painted by Perrin.

Dimensions.—12 ins. by 9 ins.

VIEW OF CHANDERNAGORE.

Painted by Dina Nath Pal.

Dimensions.—5 ft. 11 ins. by 3 ft. 10 ins.

STUDIES.

Painter, unknown.

Dimensions.— $10\frac{1}{2}$ ins. by 9 ins.

LANDSCAPE IN THE TYROL.

Painted by Ochme.

Dimensions.—36 ins. by 28 ins.

A LAKE SCENE.

Painter, unknown.

Dimensions.—37 ins. by 24 ins.

HINDU GIRL BATHING.

Painter, unknown.

Dimensions.—12 ins. by 8 ins.

HINDU NAUTCH GIRL.

Painted by G. C. Chatterjee.

Dimensions.—30 ins. by 25 ins.

LANDSCAPE.

Painter, unknown.

Dimensions.—57 ins. by 41 ins.

LANDSCAPE.

Painter, unknown.

Dimensions.—57 ins. by 41 ins.

STILL-LIFE STUDY.

Painted by a Student of the Government School of Art, Calcutta

Dimensions.—23 ins. by 15 ins.

LANDSCAPE.

*Painter, unknown.**Dimensions.*—41 ins. by 29 ins.

LANDSCAPE.

*Painter, unknown.**Dimensions.*—41 ins. by 29 ins.MAHARAJA BAHADUR SIR JOTENDRO MOHUN
TAGORE, K.C.S.I.*Painted by Sunkel.*

Son of Babu Haro Coomar Tagore, Zemindar of Calcutta ; born in 1831, married in 1840, Sreemutty Troilucko Kally Devi, daughter of Babu Krishna Mohun Mullick, of Jugaddal, 24-Pergunnahs. He was educated at the Calcutta Hindoo College, completing his education at home, under the private tuition of Captain D. L. Richardson, the Rev. Dr. Nash, and other European instructors. He was a M. L. C., Bengal, 1870 ; President of the British and Indian Association, 1871 and 1891 ; of the Syndicate of Calcutta University, 1881 ; of the Faculty of Arts, 1882 ; and of Council of Asiatic Society, 1882 ; appointed member of the Supreme Legislative Council of India, 1877, and was re-appointed in 1879 and 1881 ; was a Justice of the Peace, Calcutta ; a Trustee of the Imperial Indian Museum ; is a Governor of the Mayo Hospital, and a member of Committee, and one of the Trustees of the Central Dufferin Fund ; granted title of Rajah Bahadur, 1871, and Maharaja Bahadur, 1890 ; title of Maharaja made hereditary, 1891 ; created C. S. I., 1879. *Decorated* in recognition of great intelligence and ability, distinguished public spirit, high character, staunch loyalty to the British Government, extensive charities, both private and public, and personal services rendered to the State. “ His donations of money and land to charitable institutions and in aid of every national and public movement have been munificent : for instance, an endowment of a *lakh* of rupees in his mother’s name for the benefit of Hindu

widows : a settlement of estates worth Rs. 80,000 to endow the Moolajori temple, at Shamnagar, the feeding of paupers at the Prasad, donations to the District Charitable Society, the Mayo Hospital, etc. He founded some scholarships in the name of his father, Babu Hara Kumar Tagore, who died in 1858, and his uncle, Babu Prosanna Kumar Tagore, c.s.i., on whose death, in 1866, he became the head of the family. He has annually given a gold armlet for proficiency in Sanskrit Literature, and a gold medal for the best examination in the Tagore Law Lectures, and another gold medal for proficiency in Physical Science.

Jointly with his brother, the Raja Sir Sourindra Mohan Tagore, c.i.e., he presented to the Municipality of Calcutta a piece of land for a square (to be named after his father) in which he placed a marble bust of his father; they gave another piece of land for the Mayo Hospital. His large estates are situated in several districts of Bengal, chiefly in Rangpur, Faridpur, Purnea, Murshidabad, the 24-*Parganas* : in Calcutta he has two fine houses, "The Prasad" and "Tagore Castle," adorned with costly specimens of art, where he has entertained with princely hospitality. The Tagores of Calcutta have always held a leading position in Bengal, but the Maharaja Sir Jotindro has, more than any other member of the family, combined public offices with personal status. Strictly orthodox and devoted to religious observances, he has never disregarded the claims of society, civilization, and culture, and has gained the good will and esteem of Europeans and his own countrymen alike. It has been well said of him that he combines the polished politeness of the old school, with the educational accomplishments of the new, more completely than any other man of his time. By selecting him as a member of various special Committees, such as the Education Commission of 1882, the Jury Commission of 1893, etc., besides the other appointments above-mentioned, Government has shown its appreciation of his ability and character. His *publications* are, contributions to the *Probhakar* and the *Calcutta Literary Gazette*; *Flights of Fancy*; *Vidyasundara* (printed for private circulation), and some farces in Bengali. *Recreations* : literary pursuits and musical entertainment, both vocal and instrumental. The Maharaja's library is one of

the most complete private collections in India ; his art gallery contains many fine pictures, including some of genuine old masters.

(Vide C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 1052-1054.)

Dimensions.—78 ins. by 53 ins.

RAJA SIR SOURINDRA MOHUN TAGORE, Kt., C. I. E.

Painted by Sunkel:

Raja Sir Sourindra Mohun Tagore (second son of Huro Coomar Tagore), whose learned investigations into the theory and efforts for the advancement of the art of Hindoo music, have secured him a world-wide reputation and an unprecedented number of honorary distinctions from the Governments and from learned societies of almost every civilised country, was born in the year 1840.

At the age of nine, he entered the Hindoo College, where he remained nine years. While still a schoolboy he displayed unusual literary talent, and at the age of fifteen wrote a concise outline of the history and geography of Europe, which was published in the year 1857 ; while a year later he produced an original drama in the vernacular, entitled the "Muktabali Natak," and some time afterwards a translation into Bengali of the "Malabikagnimitra," of Kali Das.

At about the same age he commenced the study of the art to which the greater part of his subsequent leisure may be said to have been devoted, and, after mastering its elements, took lessons under the well-known teachers, Latchmi Prasad Misr, and Professor Khettra Mohan Goswami.

Convinced that any advance on existing methods must be based on comparative investigation, he applied himself to the study of English music also, and engaged a German professor to teach him the pianoforte.

With a view to the thorough examination of the different theories of music, he further made an extensive collection of the principal works on the subject, ancient and modern, European and Oriental. The result was the composition of

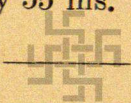
the "Sangit-Sara," a work on the theory of music, compiled from ancient authorities, and a long series of musical treatises and original compositions.

Much as Raja Sourindra Mohun Tagore has done to promote a knowledge of Hindoo music by the publication of his works, his greatest service to the cause has been his establishment of the Bengal Music School, an institution for the teaching of Hindoo music on scientific principles, which is fast placing the practice of the art in Bengal on a sound footing, and has already popularised its study to an extent hitherto unknown in India in modern times.

On January 1st, 1880, Sourindro Mohun Tagore was invested with the Companionship of the Order of the Indian Empire, and on the third of the following month the title of Raja, long previously conceded him by courtesy, was formally conferred on him by Lord Lytton, whose warm congratulations he received on both these occasions.

Dimensions.—79 ins. by 55 ins.

INDIAN LANDSCAPE.



Indira Gandhi National
Centre for the Arts

*Painted by Robert Home.**

Dimensions.—28 ins. by 24 ins.

LANDSCAPE.

Painted by F. E. Haig.

Dimensions.—18 ins. by 15 ins.

SEASCAPE.

Painter, unknown.

Dimensions.—32 ins. by 18 ins.

LANDSCAPE.

Painted by B. P. Banerjee.

Dimensions.—20 ins. by 16 ins.

INDIAN GATEWAY.

*Painted by Robert Home.***Dimensions.*—28 ins. by 24 ins.

PORTRAIT OF MAHARAJ MATA SIVASOONDARI DEVI.

Copied from the original painting by James Archer, R.S.A., by Jaladhi Chunder Mukerjee, 4th grandson of the Maharaja Tagore. Visited Europe, 1902, educated at Hindu College A pupil of James Archer, R.S.A.

Dimensions.—40 ins. by 30 ins.

INDIAN LANDSCAPE.

*Painted by Robert Home.***Dimensions.*—28 ins. by 24 ins.

VIEW OF THE GANGES, MONGHYR.

*Painted by Miss Morris.**Dimensions.*—18 ins. by 13 ins.

Centre for the Arts

LANDSCAPE.

*Painter, unknown.**Dimensions.*—28 ins. by 23 ins.

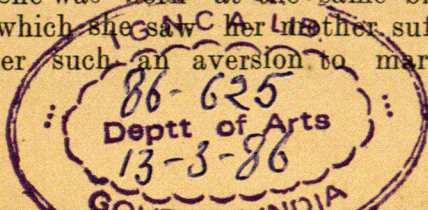
SNOWDON LAKE.

*Painted by J. Lennox.**Dimensions.*—19 ins. by 13 ins.

DIANA AND ACTEON.

Painted by Sebastian Bach.

Diana, was the goddess of hunting. Daughter of Jupiter and Latona. She was born at the same birth as Apollo; and the pains which she saw her mother suffer during her labour, gave her such an aversion to marriage, that she



obtained leave of her father to live in perpetual celibacy and to preside over the travails of women. To shun the society of men, she devoted herself to hunting, and was always accompanied by a number of chosen virgins, who, like herself, abjured the use of marriage. She is represented with a quiver, and attended with dogs, and sometimes drawn in a chariot by two white stags. Sometimes she appears with wings, holding a lion in one hand, and a panther in the other, with a chariot drawn by two heifers, or two horses of different colours. She is represented taller by the head than her attendant nymphs, her face has something manly, her legs are bare, well shaped, and strong, and her feet are covered with a buskin worn by huntresses among the ancients. She received many surnames, particularly from the places where her worship was established, and from the functions over which she presided. She was called Lucina, Ilythia, or Juno Pronuba, when invoked by women in childbed, and Trivia when worshiped in the cross-ways, where her statues were generally erected. She was supposed to be the same as the moon, and Proserpine or Hecate, and from that circumstance she was called Triformis; and some of her statues represented her with three heads,—that of a horse, a dog, and a boar. Her power and functions, under these three characters, have been beautifully expressed in these two verses :

*Terret, lustrat, agit, Proserpina, Luna, Diana,
Ima, suprema, feras, sceptro, fulgore, sagitta.*

She was also called Agrotera, Orthia, Taurica, Delia, Cynthia, Aricia, etc. She was supposed to be the same as the Isis of the Egyptians, whose worship was introduced into Greece with that of Osiris under the name of Apollo. When Typhon waged war against the gods, Diana metamorphosed herself into a cat, to avoid his fury. She is generally known in the figures that represent her, by the crescent on her head, by the dogs which attend her, and by her hunting habit. The most famous of her temples was that of Ephesus, which was one of the seven wonders of the world. She was there represented with a great number of breasts, and other symbols which signified the earth or Cybele. Though she was the patroness of chastity, yet she forgot her dignity to enjoy the company of Endymion, and the very familiar favours which

she granted to Pan and Orion are well known. The inhabitants of Taurica were particularly attached to the worship of this goddess, and they cruelly offered on her altar all the strangers that were ship-wrecked on their coasts. Her temple in Aricia was served by a priest, who had always murdered his predecessor, and the Lacedæmonians yearly offered her human victims till the age of Lycurgus, who changed this barbarous custom for the sacrifice of flagellation. The Athenians generally offered her goats, and others a white kid, and sometimes a boar, pig, or an ox. Among plants the poppy and the ditamy were sacred to her. She as well as her brother Apollo had some oracles, among which those of Egypt, Cilicia, and Ephesus are the most known.

Acteon, a famous huntsman, son of Aristæus, and Antonee, daughter of Cadmus, whence he is called *Antoneius heros*. He saw Diana and her attendants bathing near Garaphia, for which he was changed into a stag, and devoured by his own dogs.

Dimensions.—31 ins. by 27 ins.

THE WRECK.

*Painted by De Louthenberg.**

Dimensions.—27 ins. by 21 ins.

LANDSCAPE.

Painted by Barre.

Dimensions.—28 ins. by 20 ins.

PROFESSOR KHETRA MOHUN GOSWAMI.

Painted by Dina Nath Das.

A Music teacher of Raja Sir Sourindra Mohun Tagore, Kt., C.I.E. Mus. Doc. (oxn.) and a Sanskrit Scholar.

Dimensions.—24 ins. by 27 ins.

SIR ASHLEY EDEN.

Painted by Muir White.

Dimensions.—31 ins. by 23 ins.

INDIAN RIVER SCENE.

Painter, unknown.

Dimensions.—29 ins. by 23 ins.

BABU DWARKA NATH MALLICK.

Painted by P. N. Mitter.

A school friend of the Maharaja Tagore. Educated at Hindu College. A merchant and a landholder. Residence, Pataldanga, Calcutta.

Dimensions.—30 ins. by 25 ins.

Indian Cultural National
Centre for the Arts

BABU NABIN CHANDRA MOOKERJEE.

Painted by K. B. Halder.

From the original painting (bust) by James Archer, R.S.A.

Married youngest daughter of Sreejut Huro Kumar Tagore, Mahashaya Srimutty Nryto Sundari Devi.

Dimensions.—54 ins. by 43 ins.

BABU TARA CHARAN GUHA.

Painted by P. L. Mitter.

Yonngest son of Babu Shib Charan Guha, of Hugul-coorya, Calcutta. The well-known Banian of several merchantile firms of the period. Educated at Hindu College. Merchant and landholder, and a friend of the Maharaja Tagore.

Dimensions.—34 ins. by 26 ins.

BABU JADU NATH PAL.

Painted by P. L. Mitter.

Educated at Hindu College. Landholder, and a friend of the Maharaja Tagore.

Dimensions.—24 ins. by 20 ins.

RAI DINA NATH GHOSH BAHADUR.

Painted by P. L. Mitter.

Educated at The Oriental Seminary during its palmy days. Obtained title of Rai Bahadur for his loyal and distinguished services to the Crown. A friend of the Maharaja Tagore.

Dimensions.—24 ins. by 20 ins.

BABU GOPAL CHANDRA CHAKRABARTI.

Painted by Jaladhi Chunder Mookerjee.

(Generally known as Indira Gandhi National Centre for the Noolu Goopal.) The eminent vocalist of Calcutta was in the service of the Maharaja Tagore from his youth till his death. He was distantly related to the family.

Dimensions.—21 ins. by 18 ins.

HON'BLE RAI KRISTO DAS PAL BAHADUR, C.I.E.

Painted by M. White.

The death of Rai Kristo Das Pal Bahadur, C.I.E., on the 24th July 1884, was a loss to his country, to journalism and politics. Born in April 1838, he joined the Oriental Seminary at the age of six, and subsequently became the pupil of Captain D. L. Richardson in the new Metropolitan College (1854): in 1857, he began to attend the Calcutta Public Library as a reader, and to contribute about this time to some of the local periodicals. He was also a leading member of a Debating Club. When translator to the Judge of the 24-Pargana, she was appointed Assistant Secretary to the

British Indian Association in December 1858. The work of his life, for which he was best known, was performed in connection with (1) the *Hindu Patriot*; (2) the British Indian Association; (3) the Calcutta Municipality; and (4) the Bengal Legislative Council. When Haris Chandra Mukerji, the founder of the *Hindu Patriot*, died on the 14th June 1861, its new proprietor Babu Kali Prosanna Sinha, after managing it at a loss for some time, made it over to Pandit Isvar Chandra Vidyasagar, who invited Kristo Das Pal to take the editorial charge in November 1861, and subsequently transferred the proprietorship in July 1862 to a body of Trustees. They made over the management to Kristo Das so that, from 1861 to the time of his death, he was in charge, and raised the paper to a position of influence and pecuniary prosperity. He was a man of moderate views and knew how to avoid personal attacks on character and motives, while exercising a keen but fair criticism of official acts. The innovations of Sir George Campbell, as Lieutenant-Governor of Bengal afforded many matters for comment, and Kristo Das was so trenchant in his views that their relations were greatly strained. The deposition of Mulhar Rao, the Gaekwar of Baroda, in 1847, gave his pen an opportunity of exposing the vulnerable points of the Government prosecution. His general attitude as a writer was an advocate of the admission of Natives of India to a greater share of political power and of Government appointments, and his success was largely due to the moderation of his views. He was, above all, a supporter of the *zamindari* interest, and the landlords of Bengal ought to be grateful to his memory. In 1877 Kristo Das Pal received the title of Rai Bahadur and in 1878 the decoration of a C.I.E. In him the Indian Association for the cultivation of Science found a steady journalistic adherent, and the Vernacular Press Act of 1878 a strenuous opponent. When the Act was repealed in 1882, he wrote a humorous article on the vicissitudes through which the measure had passed. Appointed Assistant Secretary to the B. I. Association in 1858, he worked so well under the guidance of Maharaja Romanath Tagore that his pay was gradually raised from Rs. 100 to Rs. 350 a month. In June 1879 he was appointed paid Secretary. His ability, industry, and patience were conspicuously shown in the various

memorials drawn up by him and submitted by the Association to Government.

In 1863, Kristo Das Pal was appointed a Justice of the Peace for the town of Calcutta and soon took a prominent position at the Municipal Board. His services to the Municipal Corporation were of great value, and, though he was seldom found voting with the non-official minority, he never lost his position as a representative of the rate payers. He opposed the scheme of self-government embodied in the Calcutta Municipal Bill of 1876,—but in detail, not in principle. His opposition was directed against specific points, such as the appointment of an official Chairman, the union of the offices of the Chairman and Commissioner of Police, the multiplication of expenditure on object of secondary importance, the restriction of the hours of water-supply at high pressure from 17 to 3 hours during the day, coupled with higher water-rate. Thus, while he eulogized Sir Richard Temple for the gift of self-government to Calcutta and joined the Corporation as an elected member, he complained of the checks and limitations attached to the measure. He was appointed a Member of the Bengal Legislative Council in 1872, and every Lieutenant-Governor acknowledged the value of his services in that capacity. On the 9th February 1883 he took his seat in the Governor-General's Legislative Council, as an Additional Member, as the representative of the Bengal *zamindars* in the discussions on the Rent Bill, which became the Bengal Tenancy Act. When the Ilbert Bill took its final shape, he said, "I love peace, but honour more, and justice above all.. I say—let bygones be bygones."

Kristo Das Pal was a man of the people and his aspirations were centred on obtaining increased influence as a public man. His natural gift of eloquence was highly developed by practice and cultivation: as an orator he had few rivals: his delivery was clear and dignified, his language well-chosen: he held his audience at once and was quick in debate. His statue at the corner of Cornwallis Street and Harrison Road gives a very inadequate impression of his appearance as a speaker. He was always ready to imbibe ideas from persons for whom he had respect, and his profession as a journalist necessitated his keeping in touch with every movement

and phase of public opinion. Industry and independence were ruling principles of his life and conduct. Sir Richard Temple has described him as, on the whole, next after Sir Madhava Rao, the best informed Indian he had ever known; "his assistance in legislation was really valuable; and in public affairs he had more force of character than any Native of Bengal. He belonged to a caste below that of Brahmin, and was the editor of the *Hindu Patriot* newspaper, published in English. This paper was the organ of the Bengal *zamindars* and was in the main sustained by them, but it had a large circulation otherwise, both among Europeans and Natives, being conducted with independence, loyalty, and learning."

(*Vide* C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 1055—1058.)

Dimensions.—31 ins. by 24 ins.

BABU RAMANATH LAHA.

Painted by B. P. Banerjee.

Educated at the Hindu College. A leading Partner and distinguished place among Indian solicitors of the time in the firm, generally known as Swinhoe, Law Solicitors. A friend of the Maharaja Tagore.

Dimensions.—30 ins. by 25 ins.

HENRIETTA OF ORLEANS.

Painted by Fanny Nathan.

Youngest daughter of Charles I and Henrietta Maria. Born at Exeter. Under the care of her governess, the Countess of Morton, she was conveyed in disguise in 1646 from Oatlands into France. She was married, in 1661, to Philip, Duke of Orleans, the only brother of Louis XIV, and died suddenly at St. Cloud soon after returning from a political mission to her brother, the King of England.

Dimensions.—17½ ins. by 18 ins.

RAJA ISVAR CHANDRA SINGH, BAHADUR.

*Painted by Hudson.**

The brothers, Raja Pratap Chandra Singh and Raja Isvar Chandra Singh, of Paikpara near Calcutta, occupied a conspicuous position in Calcutta in the fifties and sixties: there was no public movement in which they did not actively participate. The original seat of the family was at Kandi in the Murshidabad district. Its founder was Hara Krishna Singh, who acquired considerable wealth under the Muhammadan rule. His great grandson was Ganga Gobin Singh, who was Dewan to the East India Company in the time of Warren Hastings. The celebration of his mother's *sraddh* at an unprecedented cost of several lakhs of rupees is remembered to this day. His descendants, down to Dewan Sri Narayan Singh, were all men noted for their liberality and piety. Sri Narayan, not having any male issue, adopted the brothers, Pratap Chandra and Isvar Chandra. Of these, the former was a foundation member and a Vice-president of the British Indian Association. They both received the title of Raja Bahadur from the Governor-General for their handsome donations to the Medical College Hospital and other charitable institution, and for taking an active part in the improvement of their countrymen. Pratap Chandra was also made a C.S.I. They contributed about Rs. 25,000 to the fund for promoting the re-marriage of Hindu widows under the permissive Act of 1856, and established the High English School at Kandi on a liberal scale. This institution still exists and has proved most beneficial to the neighbourhood.

Raja Isvar Chandra Singh had a marked taste for music. The brothers, with the co-operation of Maharaja Sir Jotindra Mohun Tagore and other men of culture, established the Belgachia theatre for Indian theatrical performances: and there were performed the dramas of Michael Madhu Sudan Dutt, as is narrated in the notice of his life. The two Rajas also performed many acts of public beneficence, of which no list is forthcoming.

Raja Pratap Chandra Singh, Bahadur, died in 1868; his eldest son Giris Chandra died in 1877, and left by his will the sum of Rs. 1,15,000 for the endowment of a hospital

at Kandi. Raja Isvar Chandra Singh, Bahadur, died six years before his elder brother. His only son was the late Kumar Indra Chandra Singh. The later generations have not made the same good use of their wealth as the brother Rajas.

(*Vide* C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 1079-1080.)

Dimensions.—53 ins. by 35 ins.

BABU KESHAB CHANDRA GANGOLY.

Painted by P. L. Mitter.

Eminent amateur dramatic actor and a friend of the Maharaja Tagore. Took most active interest in organising the Belgachia theatre for Indian performances in 1858.

Dimensions.—24 ins. by 17 ins.

MICHAEL MADHU SUDAN DUTT.

Painter, unknown.

The memory of Michael Madhu Sudan Dutt, whose genius not only created the Bengali blank verse, but also gave the first impetus to the creation of a national drama and a national theatre, is fondly treasured in literary circles in Bengal. That genius fortunately found munificent patrons in the Maharaja Sir Jotindro Mohun Tagore and the Paikpara Rajas, Pratap Chandra and Isvar Chandra Singh. But the history of the poet's life shows that he was not free from the characteristics which often accompany a poetical temperament. Born in the lap of luxury, with the example of his father's love of pleasure before his eyes, he betrayed at an early age a desire for personal comfort and his own inclinations, to the disregard of the wishes of his parents and of family ties and associations.

Madhu Sudan Dutt was born at Sagardari in the Jessore district on the 25th January 1824 and was brought, when in his 12th year, by his father Babu Raj Narayan Dutt, Vakil of the *Sadar Dewani Adalat*, to Calcutta and placed for education in the Hindu College.

That has been described as the day of Young Bengal, when Hindu students thought it glorious to eat been

and drink brandy in the most public and ostentatious way. The most esteemed professors were Derozio and Captain Richardson. As a student Madhu Sudan soon made himself famous as a writer of English prose and verse. He despised Mathematics. After passing the Junior Scholarship examination he left the Hindu College in 1842, in consequence of having become a Christian.

He was at Bishop's College from 1843 to 1847, and published a short hymn in English on the occasion of his baptism on 9th February 1843. He then acquired a knowledge of Greek, and the influence of Homer and other Greek poets is said to be traceable in his Bengali poems. Latin, French, German and Italian he acquired later and could use with fluency.

From 1846 to 1856 he lived in Madras in very straitened circumstances. Both his parents died during his voluntary exile, and he returned to Calcutta to claim his share of paternal property, including a *zamindari* and a house in Kidderpore, and succeeded in proving his claim.

"The Captive Ladie" was produced during his sojourn in Madras and attracted much attention. In Calcutta he secured a clerkship in the Court of the Presidency Magistrate, soon rose to the post of Interpreter, and earned something by his pen.

When the Belgachia theatre was started by Râjas Pratap Chandra and Isvar Chandra Singh, the drama of Ratnabali was rendered into English by Madhu Sudan and was acted with success on 31st July 1858, the Lieutenant-Governor and the Judges being present. It was an amateur performance but elicited high praise. At this time, Madhu Sudan produced his dramas *Sarmishta* and *Padmavati* in Bengali. His next literary experiment was a poem in blank verse—the first blank verse in the language—(*Vide* life of M. M. S. Dutt by Jogendra Nath Bose) *Tilottama Sambhava*. Its high merits were at once acknowledged and led to the production of the longer and fuller poem—the *Meghnadabadh*. He next wrote two farces for the stage (*Akeyi ke bale Sabhyata* and *Buro Saliker Gharer Rona*) which afforded infinite amusement to the auditors, as exposing the vices of 'Young Bengal.'

Brajangana Kavya and *Krishna Kumari* were his later productions. *Birangana* was also the production of this period.

He arrived in England in July 1862 and became a member of Grey's Inn: owing to the irregularity of his Calcutta agents he became involved in debts and went to Paris, which he regarded as the most splendid place in the world. That was the most trying period of his life, and he had to rely on help to finish his law studies; he returned to Calcutta as a Barrister in 1867.

Improvvidence and neglect of his professional work soon rendered his position as a barrister insecure. His debts accumulated and his old friends were alienated. After a period of untold misery, he died on the 29th June 1873 in a Charitable Hospital, his friends providing for his grave and taking care of his family. Some of his literary remains are still unpublished. Though improvident, he was ever kind and charitable.

(Vide C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 1069-1071.)

Dimensions.—21 ins. by 16 ins.

RAJA RAJENDRA LALA MITTER, LL.D., C.I.E.

Painted by A. P. Bagchi.

Literature has had no more distinguished representative in Bengal in recent time than Raja Rajendra Lala Mittra, C.I.E., Doctor of Laws. He was born on 15th February 1824, at Sura, in the suburbs of Calcutta, the 3rd son of Janamejaya Mitra, a good Sanskrit and Persian scholar, who was the grandson of Raja Pitambar Mitra. The latter so pleased the Mogul Emperor at Delhi that he was made a commander of 300 horse and offered the rich jagir of Kora in the Doab, with the hereditary title of Raja. After attending English schools in Calcutta, Rajendra Lala in 1840 entered the Calcutta Medical College. In 1841 the late Babu Dwarka Nath Tagore offered to take him to England to complete his medical education, but his father disapproved of the idea and withdrew him from the Medical College. He next prepared

himself for the profession of law : but the examination papers of his year having been stolen, the examination was null and void. In disgust he gave up the pursuit of law. This knowledge of law and medicine afterwards enabled him to elucidate many doubtful points in the course of his subsequent literary and antiquarian researches.

At the age of 22 he was appointed Assistant Secretary to the Asiatic Society of Bengal and held the appointment for 10 years, during which he diligently studied Sanskrit and the allied languages. As the *Hindu Patriot* wrote, "nobody was better equipped than he was to enter the arena of literary labour." His "*Budha Gaya*," "*History of the Antiquities of Orissa*," "*and Indo-Aryans*" are monuments of extensive and patient research, deep and varied erudition, and sound reasoning from accidental or obvious analogies. The list of his works includes the names of 50 learned treatises, divided into 128 volumes and comprising no less than 33,089 pages." Sir Richard Temple described him as the most effectively learned Hindu of his day, both as regards English and Oriental classics.

In 1851 he started the *Vividhartha Sangraha* Bengali Magazine, and followed it up with the *Rahasya Sandarbha*, which existed for five years. In 1855-56 he was appointed Director of the Wards' Institute in Calcutta ; and some of the zamindars who were his pupils acknowledge with gratitude the debt they owed to his careful training. When the Calcutta Corporation was established he was appointed to be a Municipal Commissioner by the Government, and rendered valuable services to the Corporation as well as the rate-payers by his industry, ability and sense of justice. In February 1885 the Asiatic Society of Bengal elected him its President. He was connected with the British Indian Association from its foundation in 1851 to his death, and, besides holding office as Vice-president and President, rendered conspicuous service in important discussions and correspondence.

His literary achievements were recognised by many learned Societies in Europe : his correspondence with eminent European savants showed the high estimation in which he was held. In 1875, the Senate of the Calcutta University conferred on him the honorary degree of Doctor of Laws in recognition of his scholarship. In 1877 he was made a Rai

Bahadur and in 1878 Companion of the Indian Empire, and was subsequently granted the title of Raja. He was identified with the *Hindu Patriot*, which often received its best inspirations from his pen. As a linguist, he was acquainted with Greek, Latin, French and German, while his knowledge of Sanskrit, Bengali, Persian, Hindi, Urdu and Ooriya was more profound. There is no other known instance of a Bengali gentleman having possessed such varied acquirements. A special pension of Rs. 500 a month was granted to him in recognition of his services to Literature and Archæology. A native journal concluded its obituary notice of Rajendra Lala in the following words :—

“What constituted his special distinction was his power of observation and research. His genius was not linguistic but logical and scientific. His work was not literary like that of Addison or Lamb, but historical like that of Niebuhr or Schliemann.....His distinctive faculty was that of reasoning and, what is important for purposes of discovery, of analysis. To this were joined powers of accurate observation and of the imagination so essential to the scientific inquirer.”

As President of the Central Text-Book Committee for several years, he rendered services of no mean order to the cause of education for which the cordial acknowledgments of Government were conveyed to him. His death on the 26th July 1891 was widely mourned by the Press of India, and some of the highest scholars of Europe wrote letters of condolence to his family.

(Vide C. E. Buckland's "*Bengal under the Lieutenant-Governors*," Vol. II, pp. 1058—1060.)

Dimensions.—20 ins. by 15 ins.

RAI BAHADUR KANAYE LAL DEY, C.I.E.

Painted by Jaladhi Chunder Mukerjee.

Born 24th September, 1831. The title of Rai Bahadur is personal, and was conferred on 6th June, 1872, for distinguished medical services. The Rai Bahadur is a son of the late Radha Nath De, Rai Bahadur, and the name is very commonly spelt

“Kanny Lall Dey.” He was educated at the Medical College of Bengal, where he graduated with distinction in 1854, and in the same year was appointed to a Professorship of Chemistry in the Calcutta Medical College, and a Chemical Examiner to Government. In 1862 he was appointed Professor of Chemistry in the Presidency College, of the University of Calcutta and from that time his honours—professional, scientific, and other—have been exceedingly numerous. He was appointed successively Member, British Medical Association, 1863; Honorary member, Pharmaceutical Society of Great Britain, 1863; additional Chemical Examiner to Government, 1867—72; teacher of Chemistry and Medical Jurisprudence to the Vernacular Classes, Calcutta Medical College, 1869—84; Fellow of the University of Calcutta, 1870. Member Faculty of Medicine, University of Calcutta, 1871; Rai Bahadur, 1872; Justice of the Peace, 1872; Member, Committee of the Economic Musuem, 1874; Professor of Chemistry and Government Chemical Examiner, Calcutta Medical College, 1877—78; Municipal Commissioner, 1877—85; Member, Central Committee for the Selection of the Vernacular Text-Books, 1887. Certificate of Honour in recognition of services to the State on the occasion of Her Majesty’s assumption of the Imperial title, 1877; Examiner in Medical Jurisprudence, 1878; Fellow, Chemical Society, London (F. C. S.), 1880; Vice-President of the Calcutta Medical Society, 1881; Presidency Magistrate for Calcutta, 1881; Member of Committee and Juror at the Calcutta Exhibition of Indian Art Manufactures, 1881-82; Juror at the Jaipur Exhibition, 1883, also Calcutta International Exhibition, 1883—84; created a companion of the most Eminent Order of the Indian Empire, 1884; appointed Member of the Syndicate, Calcutta University, 1886; Member, District Charitable Society, Calcutta, 1886; Honorary Fellow, College of Physicians, Philadelphia, 1886. The Rai Bahadur is the author of treatises on chemistry, physics and medical jurisprudence in Bengali. He has helped to develop the drug resources of India and written an elaborate descriptive catalogue of same. He represented India at the International Exhibition, London, 1862; Universal Exposition of Paris, 1867 and 1878; Vienna Universal Exhibition, 1872; Melbourne Exhibition, 1880; Amsterdam Exhibition, 1883; World’s Industrial Cotton Centennial Exposition, New Orleans,

U. S. A., 1884—85 ; and Colonial and Indian Exhibition, 1886, for which he received certificates and medals, also thanks of the Government. The Rai Bahadur has a son named Priyalal De (the name is frequently spelt Preo Lall Dey), born 24th July, 1855 ; a fellow of the Chemical Society of London (F. C. S.), 1886 ; Presidency Magistrate for Calcutta, 1890.

KUMAR PROMODE KUMAR TAGORE.

Painted by Dina Nath De.

Kumar Promode Kumar Tagore was the eldest son of Raja Sourendra Mohun Tagore. He was married with great *éclat* on January 31st, 1880, on which occasion his father presented the munificent sum of Rs. 8,000, besides large quantities of clothes, to the District Charitable Society of Calcutta.

Educated at Hindu College and subsequently under the private tuition of Mr. H. M. Percival, Professor, Presidency College, Calcutta. He received Music lessons from Professor Von Harmack. He also composed several Indian musical pieces on the European system for the Piano, viz.—*First Thoughts on Indian Music, The Dufferin Valse, Grand March for the Indian Empire, and Souvenir de Calcutta*, etc. He died at the age of 28 years.

Dimensions.—50 ins. by 40 ins.

SCENE IN CALCUTTA.

Painted by Chevalier O. Ghilardi.

Dimensions.—24 ins. by 19 ins.

HEAD OF A MONK.

Painter, unknown.

Dimensions.—24 ins. by 18 ins.

RANI BASANTAKUMARI OF BURD

Painter, unknown.

D mensions.—50 ins. by 33 ins.

HEAD OF A GIRL.

Painter, unknown.

Dimensions.—25 ins. by 21 ins.

HEAD OF A GIRL.

Painter, unknown.

Dimensions.—20 ins. by 16 ins.

VENETIAN LADY.

Painted by F. Reibo'd.

Dimensions.—19 ins. by 16 ins.

WARGROVE ON THE THAMES.

Painted by J. Parker.

Dimensions.—35 ins. by 24 ins.

STUDY OF A HINDU BOY.

*Painted by Zoffany.**

Dimensions.—26 ins. by 19 ins.

GARDEN SCENE WITH ANIMALS AND BIRDS.

Painter, unknown. Flemish School, 17th Century.

Dimensions.—38 ins. by 31 ins.

STUDIO.

*Painted by T. C. Gotch.**

Dimensions.—47 ins. by 37 ins.

THREE GRACES.

Painted by E. Parris (first painter to the Queen Victoria.)

Dimensions.—33 ins. by 25 ins.

INDIAN LANDSCAPE.

*Painted by T. Daniell, R.A.***Dimensions.*—50 ins. by 40 ins.

A PLEASANT CHAPTER.

*Painted by F. W. Bourdillon.**Dimensions.*—40 ins. by 30 ins.

FROM JALLAPAHAR.

*Painted by W. H. Jobbins.**Dimensions.*—16 ins. by 13 ins.

DANÆ IN THE SHOWER OF GOLD.

*Painted by Sir John Opie.***(Painted for George IV, formerly in Carlton House.)*

Danæ, the daughter of Acrisius, King of Argos, by Eurydice. She was confined in a brazen tower by her father, who had been told by an oracle, that his daughter's son would put him to death. His endeavours to prevent Danæ from becoming a mother proved fruitless; and Jupiter who was enamoured of her, introduced himself to her bed, by changing himself into a golden shower. From his embraces Danæ had a son, with whom she was exposed on the sea by her father. The wind drove the bark which carried her to the coasts of the island of Seriphus, where she was saved by some fishermen, and carried to Polydectes, King of the place, whose brother, called Dictys, educated the child called Perseus, and tenderly treated the mother.

Polydectes fell in love with her; but as he was afraid of her son, he sent him to conquer the Gorgons, pretending that he wished Medusa's head to adorn the nuptials which he was going to celebrate with Hippodamia, the daughter of Oenomaus. When Perseus had victoriously finished his expedition, he retired to Argos with Danæ to the house of Acrisius, whom he inadvertently killed. Some suppose that it was Prætus, the brother of Acrisius, who introduced himself to Danæ in

the brazen tower ; and instead of a golden shower, it was maintained that the keepers of Danæ were bribed by the gold of her seducer. Virgil mentions that Danæ came to Italy with some fugitives of Argos, and that she founded a city called Ardea.

Dimensions.—6 ft. 3 ins. by 5 ft. 10 ins.

LANDSCAPE.

Painter, unknown.

Dimensions.—12 ins. by 8 ins.

A BOY WITH FRUITS.

*Painted by Legros.**

Dimensions.—29½ ins. by 23 ins.

BEHIND THE SCENES.

Painter, unknown.

Dimensions.—31 ins. by 17 ins.

HOLY FAMILY.

Painter, unknown. Spanish School, 17th Century.

Dimensions.—11 ins. by 9 ins.

COAST SCENE.

Painter, unknown.

Dimensions.—32 ins. by 14 ins.

MY LADY BOUNTIFUL.

Painted by Christiana O'Connell.

Dimensions.—36 ins. by 28 ins.

GHAT AT HARDWAR.

*Painted by T. Daniell, R.A.**

Dimensions.—50 ins. by 40 ins.

LANDSCAPE IN WALES.

Painted by Leslie Smythe.

Dimensions.—50 ins. by 30 ins.

HOLY FAMILY.

*Painter, unknown. After Raphael.**

Dimensions.—40 ins. by 30 ins.

GRAND CANAL, VENICE.

Painted by Moltino.

Dimensions.—68 ins. by 40 ins.

SCOTCH LAKE SCENE.

Painter, unknown.

Dimensions.—53 ins. by 42 ins.

LANDSCAPE.

Indira Gandhi National
Centre for the Arts

Painter, unknown.

Dimensions.—53 ins. by 42 ins

SHEEP.

*Painted by G. Lambert.**

Dimensions.—12 ins. by 9 ins.

ST. CECILIA.

Painter, unknown. Modern Italian School.

Dimensions.—29 ins. by 25 ins.

MAGDALEN.

*Painted by Guido.**

Dimensions.—11 ins. by 9 ins.

PROCESSION OF THE ARK TO THE TEMPLE.

Painted by Marshall Claxton.

Dimensions.—7 ft. 9 ins. by 4 ft. 10 ins.

A REVERIE.

Painted by F. Griffiths Mart.

Dimensions.—11 ins. by 9 ins.

A BOY IN THE SEVENTEENTH CENTURY COSTUME.

Painter, unknown.

Dimensions.—29 ins. by 24 ins.

TAJMAHAL.

Painted by P. Jukay.

Dimensions.—12 ins. by 6 ins.

PORTRAIT (time of Henry IV of France).

Painter, unknown.

Dimensions.—13 ins. by 11 ins.

VIEW OF CALCUTTA.

*Painted by Chinnery.**

Dimensions.—38 ins. by 24 ins.

VENETIAN LADY.

Painter, unknown. (From the original Painting in the Dresden Gallery).

Dimensions.—40 ins. by 35 ins.

THE GRANARY.

Painted by W. H. Jobbins, Principal, Government School of Art, Calcutta.

Dimensions.—19 ins. by 14 ins.

VENUS (AFTER TITIAN).

Painter, unknown.

Venus was one of the most celebrated deities of the ancients. She was the goddess of beauty, the mother of love, the queen of laughter, the mistress of the graces and of pleasures, and the patroness of courtezans. Some mythologists speak of more than one Venus ; however, the Venus who sprung from the froth of the sea, after the mutilated part of the body of Uranus had been thrown there by Saturn, is the most known, and of her in particular ancient mythologists as well as painters, make mention. She arose from the sea near the island of Cyprus, or, according to Hesiod, of Cythera, whither she was wafted by the zephyrs, and received on the seashore by the Seasons, daughter of Jupiter and Themis. She was soon after carried to Heaven, where all the gods admired her beauty and all the goddesses became jealous of her personal charms. Jupiter attempted to gain her affections, and even wished to offer her violence, but Venus refused, and the god to punish her obstinacy, gave her in marriage to his ugly and deformed son Vulcan. This marriage did not prevent the goddess of Love from gratifying her favourite passions, and she defiled her husband's bed by her amours with the gods. Her intrigue with Mars is the most celebrated. She was caught in her lover's arms, and exposed to the ridicule and laughter of the gods. Venus became mother of Hermione, Cupid, and Anteros, by Mars ; by Mercury she had Hermaphroditus ; by Bacchus, Priapus ; and by Neptune, Eryx. Her great partiality for Adonis, made her abandon the seats of Olympus ; and her regard for Anchises, obliged her often to visit the woods and solitary retreats of Mount Ida. The power of Venus over the heart, was supported and assisted by a celebrated girdle, called *zone* by the Greeks and *cestus* by the Latins. This mysterious girdle gave beauty, grace, and elegance, when worn even by the most deformed ; it excited love, and kindled extinguished flames. Juno herself was indebted to this powerful ornament to gain the favours of Jupiter ; and Venus, though herself possessed of every charm, no sooner put on her cestus, than Vulcan unable to resist the influence of love, forgot all the intrigues and infidelities of his wife, and fabricated arms even for her illegitimate children.

The contest of Venus for the golden apple of discord is well known. She gained the prize over Pallas and Juno, and rewarded her impartial judge with the hand of the fairest woman in the world. The worship of Venus was universally established; statues and temples were erected to her in every kingdom; and the ancients were fond of paying homage to a divinity who presided over generation, and by whose influence alone mankind existed. In her sacrifices and in the festivals celebrated in her honour, too much licentiousness prevailed, and public prostitution was often part of the ceremony. Victims were seldom offered to her, or her altars stained with blood, though we find Aspasia making repeated sacrifices. No pigs, however, or male animals, were deemed acceptable. The rose, the myrtle and the apple were sacred to Venus, and among birds, the dove, the swan, and the sparrow were her favourites, and among fishes those called the aphyra and the lycostomus. The goddess of beauty was represented among the ancients in different forms. At Elis, she appeared seated on a goat, with one foot resting on a tortoise. At Sparta and Cythera, she was represented armed like Minerva, and sometimes wearing chains on her feet. In the temple of Jupiter Olympius, she was represented by Phidias as rising from the sea, received by love, and crowned by the goddess of Persuasion. At Cnidus, her statue, made by Praxiteles, represented her naked, with one hand hiding what modesty keeps concealed. Her statue at Elephantis was the same, with only a naked Cupid by her side. In Sicyon she held a poppy in one hand, and in the other an apple, while on her head, she had a crown, which terminated in a point, to imitate the pole. She is generally represented with her son Cupid, on a chariot drawn by doves, or at other times by swans or sparrows. The surnames of the goddess are numerous, and only serve to show how well-established her worship was all over the earth. She was called Cypria, because particularly worshipped in the island of Cyprus, and in that character, she was often represented with a beard, and the male parts of generation, with a sceptre in her hand, and the body and dress of a female, whence she was called *Duplex Amathusia* by Catullus. She received the name of Paphia, because worshipped at Paphos, where she had a temple with an altar, on which rain never fell, though

exposed in the open air. Some of the ancients called her Apostrophia, or Epistrophia, as also Venus Urania, and Venus Pandemous. The first of these she received as presiding over wantonness and incestuous enjoyments; the second because she patronised pure love and chaste and moderate gratifications, and the third, because she favoured the propensities of the vulgar, and was fond of sensual pleasures. The Cnidians raised her temples under the name of Venus Acræa, of Doris, and of Euplœa. In her temple at Euplœa, at Cnidus, was the most celebrated of her statues, being the most perfect piece of Praxiteles. It was made with white marble, and appeared so engaging, and so much life-like that, according to some historians, a youth of the place introduced himself in the night into her temple, and attempted to gratify his passions on her lifeless image.

Dimensions.—52 ins. by 38 ins.

THE TOILET.

Painted by Ramaswami Naidu.

Dimensions.—29 ins. by 27 ins.

REPOSE.

Painter, unknown.

Dimensions.—51 ins. by 32 ins.

NAUTCH GIRL.

*Painted by Beechy.**

Dimensions.—17 ins. by 13½ ins.

LAKE SCENE.

Painted by Leslie Smythe.

Dimensions.—51 ins. by 30 ins.

ABOVE WOOLWICH.

Painted by Miss S. C. Arbuthnot.

Dimensions.—12 ins. by 8 ins.

VENICE.

Painted by Jukay.

Dimensions.—12 ins. by 6 ins.

SHEEP.

*Painted by G. Lambert.**

Dimensions.—12 ins. by 9 ins.

THE AVENGER OF HIS HONOUR.

Painted by F. G. Piernold. (After Von Angeli).

Dimensions.—40 ins. by 29 ins.

PIETRO CUCINO.

*Painted by Vandyke.**

Dimensions.—24 ins. by 18 ins.

VIEW OF SANBARTOLO, NEAR TRIESTE.

Painted by Justus Von Olten.

Dimensions.—57 ins. by 39 ins.

HOLY FAMILY.

*Painter, unknown. (After Correggio).**

Dimensions.—50 ins. by 39 ins.

“IN MAIDEN MEDITATION, FANCY FREE.”

Painted by W. Lance.

Dimensions.—18 ins. by 14 ins.

LITERATURE.

Painter, unknown. Italian School, 17th Century.

Dimensions.—5 ft. 5 ins. by 4 ft. 5 ins.

THE HON'BLE PROSONNO KUMAR TAGORE, C.S.I.

Painted by G. C. Chatterjee.

Prosunna Coomar Tagore, youngest son of Gopee Mohun Tagore, and brother of Huro Coomar Tagore, was born in Calcutta, on Monday, December 21st, 1801. Received the rudiments of education under the paternal roof, and was afterwards sent to the school of Mr. Sherbourne. From Mr. Sherbourne's School he was transferred to the Hindoo College, where he continued his studies under Mr. Anslem. He may justly be said to have been a diligent student all his life. Long before he entertained any idea of adopting the law as a profession, he had pursued its study as a pastime; and, when, twitted by an associate with the uselessness of such knowledge to a man of his wealth and position, he had replied that the mind was like a good housewife, who was sure to utilise, some time or other, everything she had in store.

Like his cousin Dwarka Nath Tagore, he was essentially a man of action; he was always ready to advance the cause of charity or progress. But his views were those of the statesman, rather than the mere philanthropist; and he added to the forensic eloquence and a profound knowledge of English and Indian jurisprudence a degree of literary skill and ambition which placed him in the front rank of the Native writers of his time. As a Member of the Governor-General's Legislative Council, he reached the highest pinnacle of political honour to which an Indian could aspire, and one to which no Indian before him had attained. In his triune capacity of lawyer, counsellor, and author, it is not too much to say, he was the most conspicuous man Bengal had yet produced, and one whose reputation was equally great among his own countrymen and among Europeans.

He died on the 30th August, 1868. He collected, at great cost, one of the finest legal libraries in the country, which is now in the possession of his nephew, Maharaja Tagore, K.C.S.I., at Tagore Castle, and which contains many rare Oriental works not easily procurable elsewhere. He also collected many valuable Paintings through Dr. Webb. They are now in the possession of the Maharaja Tagore.

Dimensions.—67 ins. by 51 ins.

MARTYRDOM OF SAINT SEBASTIAN.

*Painted by Rubens.**

A saint of the Roman calendar, who, according to the legend, was born at Narbonne, and lived during the reign of Diocletian and Maximian, towards the end of the third century. He distinguished himself in the military service, and rendered great assistance to the Christians, but was finally arrested and carried before Diocletian. The emperor, finding promises and threats vain, ordered him to be shot, and he was left for dead, pierced through with a thousand arrows. A woman, who came by night to inter his body, finding signs of life in him, took him home, and nursed him till he recovered. He then presented himself before Diocletian, and remonstrated with him on his cruelty; whereupon the Emperor ordered him to be beaten to death with clubs, and his body to be thrown into the common sewer. His relics were carried to Soissons, in the ninth century, whence they were dispersed through France, Spain, Germany and the Netherlands. St. Sebastian is invoked against the plague. His day is the 20th of January. There are many pictures of this saint, by the most eminent painters. He is generally represented tied to a tree with arrows sticking in his body.

Dimensions.—6 ft. 6 ins. by 4 ft. 11 ins.

MARTYRDOM OF ST. HERONIMOUS.

*Painted by Ribera.**

Dimensions.—4 ft. 10½ ins. by 3 ft. 2 ins.

NEAR LOCH LEVEN.

Painted by R. Plumbe.

Dimensions.—41 ins. by 26 ins.

VIEW OF CALCUTTA.

*Painted by Chinnery.**

Dimensions.—26½ ins. by 18 ins.

MATER DOLOROSA.

Painter, unknown.

Dimensions.—52 ins. by 40 ins.

THE FIRST RENDEZVOUS.

Painted by Holtei.

Dimensions.—40 ins. by 29 ins.

MARTYRDOM OF ST. SEBASTIAN.

*Painted by Murillo.**

Dimensions.—60 ins. by 46 ins.

BACHELOR'S SECRETS.

Painted by Holtei.

Dimensions.—40 ins. by 29 ins.

Indira Gandhi National
Centre for the Arts

TIGER HUNTING.

*Painted by T. Daniell, R.A.**

Dimensions.—50 ins. by 33 ins.

ALFRED THE GREAT SHARING HIS LAST LOAF
WITH THE PILGRIMS.

Purchased from the Sale of the Seven Tanks, Dum-Dum.

Painter, unknown.

Dimensions.—65 ins. by 45 ins.

PORTRAIT OF SRIJOOT HARA COOMAR TAGORE.

Painted by P. Roper.

Dimensions.—7 ft. 6½ ins. by 4 ft. 8 ins.

SLEEPING VENUS.

*Painter, unknown.**Dimensions.*—68 ins. by 48 ins.

THE WARDER.

*Painted by F. W. Bourdillon.**Dimensions.*—14½ ins. by 9½ ins.

HEBE AND JUPITER.

*Painted by Sir John Opie.**

Hebe, a daughter of Jupiter and Juno. According to some she was the daughter of Juno only, who conceived her after eating lettuces. As she was fair, and always in the bloom of youth, she was called the goddess of youth, and made by her mother cup-bearer to all the gods. She was dismissed from her office by Jupiter, because she fell down in an indecent posture as she was pouring nectar to the gods at a grand festival, and Ganymedes, the favourite of Jupiter, succeeded her as cup-bearer. She was employed by her mother to prepare her chariot, and to harness her peacocks whenever requisite. When Hercules was raised to the rank of a god, he was reconciled to Juno by marrying her daughter Hebe, by whom he had two sons, Alexriaes and Anicetus. As Hebe had the power of restoring gods and men to the vigour of youth, she, at the instance of her husband, performed that kind office to Iolas, his friend. Hebe was worshipped at Sicyon, under the name of Dia, and at Rome under the name of Juventas. She is represented holding a cup in her hand before a fireplace offering nectar to Jupiter, who is represented in the shape of an eagle.

Dimensions.—80 ins. by 63 ins.

LAKE TOPLITZ.

*Painted by Justus Von Olten.**Dimensions.*—4 ft. 9 ins. by 3 ft. 3 ins.

ON THE DART.

Painted by J. Lennox.

Dimensions.—18 ins. by 12 ins.

OTHELLO AND DESDEMONA.

(Copy) Painted by F. G. Piernold.

Othello narrating his adventures to Desdemona

Dimensions.—40 ins. by 29 ins.

VENUS.

Painter, unknown.

Dimensions.—31 ins. by 24 ins.

EVENING.

Painter, unknown (After Makart.)

Dimensions.—20 ins. by 11 ins.

BROKEN EGGS.

Painter, unknown.

Dimensions.—43 ins. by 36 ins.

VERONA.

Painted by E. Sárkny.

A town of Venetia in Italy, founded, as some suppose, by Brennus, the leader of the Gauls. C. Nepos, Catullus, and Pliny the elder, were born there. It was adorned with a circus, and an amphitheatre by the Roman emperors. It still preserves its ancient name.

Dimensions.—24 ins. by 20 ins.

IMMACULATE CONCEPTION.

Painted by Mendosa.

Dimensions.—19 ins. by 14 ins.

VIEW OF AMALFI.

*Painted by A. Zimmerman.**Dimensions.*—22 ins. by 16 ins.

MIDNIGHT.

*Painted by Makart.**Dimensions.*—20 ins. by 11 ins.

GULF OF BAY OF NAPLES.

*Painted by A. Zimmerman.**Dimensions.*—22 ins. by 16 ins.

DOGES' PALACE, VENICE.

*Painted by P. Jukay.**Dimensions.*—24 ins. by 20 ins.

PERSEUS AND ANDROMEDA.

Painter, unknown. Italian School, 17th Century.

Perseus, a son of Jupiter and Danæ, the daughter of Acrisius. As Acrisius had confined his daughter in a brazen tower to prevent her becoming a mother because he was to perish, according to the words of an oracle, by the hands of his daughter's son, Perseus, was no sooner born [*Vide Dance*] than he was thrown into the sea with his mother Danæ.

Andromeda, a daughter of Cepheus King of Æthiopia, by Cassiope. She was promised in marriage to Phineus, her uncle, when Neptune drowned the kingdom, and sent a sea-monster to ravage the country, because Cassiope had boasted herself fairer than Juno and the Nereides. The oracle of Jupiter Ammon was consulted, and nothing could stop the resentment of Neptune, if Andromeda was not exposed to the sea-monster. She was accordingly tied naked on a rock, and at the moment that the monster was going to devour her, Perseus, who returned through the air from the conquest of the Gorgons, saw her, and was captivated with her beauty.

He promised to deliver her and destroy the monster, if he received her in marriage as a reward for his trouble. Cepheus consented, and Perseus changed the sea-monster into a rock, by shewing him Medusa's head, and untied Andromeda, and married her. He had by her many children, among whom were Sthenelus, Ancæus, and Electryon. The marriage of Andromeda with Perseus was opposed by Phineus, who after a bloody battle was changed into a stone by Perseus. Some say that Minerva made Andromeda a constellation in heaven, after her death.

Dimensions.—39 ins. by 34 ins.

THE MIDDAY.

Painted by Makart.

Dimensions.—20 ins. by 11 ins.

DANGEROUS PLAYMATES.

Painted by L. Fiorio.

Dimensions.—27 ins. by 22 ins.

RENT DAY.

*Copied from the original Painting by Sir David Wilkie.**

Dimensions.—36½ ins. by 26½ ins.

MORNING.

Painted by Makart.

Dimensions.—20 ins. by 11 ins.

ADORATION OF THE MAGI.

*Painted by Paolo Veronese.**

Dimensions.—42 ins. by 33 ins.

VIRGIN AND CHILD.

Painter, unknown.

MAGDALEN.

(After Guido.)*

MAHARAJA BAHADUR SIR JOTENDRA MOHUN
TAGORE, K.C.S.I.

Painter, unknown.

Dimensions.—48 ins. by 35 ins.

GOPI MOHUN TAGORE.

*Painted from the original by G. Chinnery, by
Mr. A. E. Caddy.*

Gopi Mohun Tagore was the second son of Darpa Narayan Tagore. In the extent, if not in the depth, of his scholarship he fully maintained the reputation of his illustrious ancestry. adding to proficiency in Sanskrit, Persian, and Urdu, a competent knowledge of English, French and Portuguese. Like his father, he held an appointment under the French Government at Chandernagore, and he extended his already large estates by the purchase of landed properties in Rajshahi, Dinajpur, Jessore and other Districts.

Great as were his accumulations, he was nevertheless profuse in his private expenditure, liberal in his patronage of art, learning and religion, and lavish in his public charities.

He appears to have possessed a strong passion for Hindoo music, proficients in which art were always sure of a liberal welcome from him.

He took part in the foundation of the Hindoo College, to which he contributed largely.

Gopi Mohun Tagore was a rigid Hindoo, but he was capable on occasion of rising above superstitious prejudices unsanctioned by religion. Thus, when the celebrated painter, Chinnery, visited Calcutta, most of the Indian nobility were deterred from having their portraits taken by the vulgar notion that the process would entail upon them a premature death. Gopi Mohun Tagore, however, showed himself superior to this idle apprehension, and though his brothers all held back, consented to sit. The picture that was the result is still preserved as an heirloom in the family.

Gopi Mohun was noted for the geniality of his disposition, and was always ready to avail himself of an occasion for a joke. He left six sons, Soorjee Coomar, Chundra Coomar, Nunda Coomar, Kali Coomar, Huro Coomar, and Prosunna Coomar, two of whom, Huro and Prosunna, in their lives and their posterity, have added in a memorable degree to the lustre of the family name.

Dimensions.—24 ins. by 20 ins.

MAHARAJA BAHADUR SIR JOTENDRA MOHUN
TAGORE.

Painted by A. Coryton.

Dimensions.—4 ft. 6 ins. by 3 ft.

THE HON'BLE PROSUNNO KUMAR TAGORE.

*(Copy) After Hudson.**

Dimensions.—30 ins. by 25 ins.

MAHARAJA RAMANATH TAGORE, C.S.I.

(Copy) After Sunkel.

Rama Nath Tagore, the third son of Ram Moni, was born in the year 1800, and was thus six years junior to his brother Dwarka Nath, under which auspices he entered on the business of life, and in most of whose public acts he was intimately associated.

Like Dwarka Nath, he studied English at Mr. Sherborne's, where he was a school-fellow of his cousin, the eminent Prosunna Coomar Tagore, learning Sanskrit, Bengali, and Persian at the same time, under private tutors in his father's house.

After leaving school, he was placed for a time in the well-known firm of Alexander and Co., where he was initiated into the mysteries of commercial and banking business. When the Union Bank was started, in 1829, he was thus qualified to undertake the duties of treasurer, and was appointed to that responsible post through the influence of his brother. On the

failure of the bank he acted as one of its liquidators, and gave great satisfaction to all who had dealings with him in that capacity.

Associated from an early age with Ram Mohun Roy, Rama Nath became a convert to his theistic views, and along with his brother and Prosunna Coomar Tagore, took a prominent part in the reforms initiated by him, and in the conduct of the affairs of the Brahma Sabha, of which he was made a trustee during the absence of Rama Mohun Roy in England.

From an early period of his life, politics and political economy had a powerful interest for Rama Nath, and he joined Prosunna Coomar in starting the *Reformer*, a weekly newspaper in English, to be more particularly mentioned hereafter.

In 1873, he was appointed a member of the Legislative Council of the Governor-General, and created Raja.

During the famine of 1874, he was freely consulted by Lord Northbrook on the subject of the measures of relief that should be adopted, and in recognition of his services in the matter, he was in the following year made a Companion of the Order of the Star of India.

On the occasion of the visit of the Prince of Wales to Calcutta, he was chosen by his countrymen to act as President of the Committee for the Reception of His Royal Highness at the Belgachia Villa. The excellence of the arrangements amply justified the choice, and Rama Nath received a handsome ring from the Prince, as a souvenir of the occasion.

At the Darbar held to celebrate the assumption of the Imperial title by Her Majesty the Queen, Lord Lytton conferred on him the title of Maharaja.

Though not so wealthy a man as some of the other leading members of the family, Rama Nath was open-handed in his charities, public and private. He was connected with almost all the public societies of Calcutta, literary, scientific and charitable; his whole career was a career of public usefulness and benevolence.

In disposition he was one of the most amiable of men: in his manners, while unassuming, he was frank and affable. He died on June 10, 1877, after a protracted illness.

Dimensions.—31 ins. by 25 ins.

NANDA KUMAR TAGORE.

*Painted by Chinnery.**

Nanda Kumar was the third son of Gopi Mohun Tagore. He mixed but little in public affairs, but was well-known for his generous disposition.

Dimensions.—24 ins. by 20 ins.

SRIMUTTY SURUNNATARINI DEVI AND SRIMUTTY BORONNO BONDINI DEVI.

Daughters of Maharaja Tagore.

Painter, unknown.

Dimensions.—30 ins. by 25 ins.

MAHARAJ KUMAR TAGORE.

(Copy after Archer) Jalodhi Chunder Mookerjee.

Dimensions.—35 ins. by 25 ins.

TARABULLOVA CHATTERJEE.

Nephew of Maharaja Tagore.

Painted by Dinanath Das.

Dimensions.—36 ins. by 28 ins.

DWARKA NATH TAGORE.

Painted by a Native Artist.

Like his illustrious cousin, Prosunna Coomar Tagore, Dwarka Nath Tagore was indebted for the elements of an English education to Mr. Sherbourne.

He owed much to the Rev. William Adams, who subsequently acted as his tutor, and to the friendly intercourse which, even as a young man, he maintained with Europeans of education and position.

His early association with the great Hindoo Reformer had a still greater share in the formation of his character.

His first experience of the practical business of life was in the management of the modest estates inherited by him from his father. Brought thus into frequent contact with the courts of the country, he became a diligent student of the law; and having attained to extraordinary proficiency in this branch of learning, he after a time established himself as a law agent. In this capacity he rapidly achieved a reputation which brought him a numerous and wealthy *clientele* among the landed proprietary, both of Bengal and of the North-Western Provinces. So great, however, was his capacity for work, and so many-sided was his genius, that he was able to conduct at the same time, and with no less conspicuous success, an extensive commercial agency.

In the midst of all this prosperity he was induced by Government to accept of the Post of Serishtadar to the Salt Agent and Collector of the Twenty-four Parganas. Six years later he was promoted to the Dewanship of the Board of Customs, Salt, and Revenue, which office he filled for several years with distinguished credit.

In 1834, on the ground of the pressure of private business, he, to the great regret of the Board, resigned his appointment. Soon afterwards he, in partnership with Mr. William Carr and Mr. William Prinsep, established the firm of Carr, Tagore & Co.

He was an enthusiastic advocate of that downward filtration theory of native education, which from the time of Lord Bentinck to a very late period entirely dominated, and still largely influences, the Government scheme of public instruction, as well as of the view that the English language is the only suitable vehicle of higher education in India. As a member of the committee of management of the Hindoo College, he took an active part in the re-organisation of that institution, and its erection into a seminary of the highest possible description, for the cultivation of the English language.

No less intimate was his connexion with the success of the Medical College, which was founded on June 1st, 1835. In the first year of its existence, he placed at the disposal of its governing body the sum of two thousand Rupees a year for three years, for distribution in the form of prizes to native students of merit.

In his efforts for the abolition of the cruel rite of Suttee, Ram Mohun Roy found in his friend, Dwarka Nath, a zealous and powerful coadjutor. But for his support, the Government might well have hesitated to show the courage of its convictions, and lay the axe to the root of a custom which the great mass of the people regarded as vitally associated with the foundations of morality and religion. Less disinterested, perhaps, but none the less creditable to his public spirit, was the leading part taken by Dwarka Nath in the foundation of the Landholders' Society, which was at once recognised by the Government of Bengal, as a channel of communication with the zemindars, and which for a long time exercised an important influence on its land legislation.

In the agitation which ultimately led to the establishment of regular steam communication between India and England, Dwarka Nath took a prominent share, and throughout the discussion regarding the Press laws, he was in the front rank of the champions of freedom.

Against the Press Act of 1824, he fought, at considerable cost to himself, an ineffectual fight; and at the great public meeting held on January 5th, 1835, to petition Lord William Bentinck for its abolition, we find him one of the principal speakers.

In the agitation against what was called the 'Black Act,' Babu Dwarka Nath Tagore took a prominent part, and he was one of the principal speakers at the public meeting held in the Town Hall on June 18th, 1836, for the purpose of memorialising the court of Directors and Board of Control to repeal, Act XI of that year, by which European British subjects were deprived of their right of appeal to the supreme courts against the decisions of the Mufasal tribunals.

He was the first native of India, whom the Government appointed as a Justice of the Peace.

At the close of 1841, he made up his mind to visit England, for which he embarked on January 9th, 1842. On his voyage, he stopped at Suez; visited Cairo, Alexandria, Naples, Rome, Venice, Florence, and several places in Germany. He went from Mayence to Cologne, whence he travelled by rail to Aix-la-chapelle, from which place he went to Brussels and Ostend, and posting thence to Calais, embarked there

for Dover, on June 9th. He arrived in London on the following day.

After visiting several towns in England, on October 16th, he left for France, arriving at Paris on the 18th.

He returned to Calcutta at the close of the year 1842. On his return, Hindoo orthodoxy entered its protest against what it considered his violation of the rules of caste, in crossing the sea and eating with outcasts, by requiring him to perform the expiatory ceremony of Prayaschitra, under pain of excommunication. But he refused to comply with its demands, and after a considerable amount of agitation the movement was abandoned.

After starting the Bengal Coal Company, in conjunction with Mr. Deans Campbell, Dwarka Nath again embarked for England, on March 8th, 1845.

Soon after his arrival in England, he was received at a Drawing-room at Buckingham Palace.

In the autumn, he crossed over to Ireland, in which country he made an extended tour.

Towards the end of June 1846, after his return to London, Dwarka Nath began to betray symptoms of failing health ; and on the 30th of that month, when dining at the house of the Duchess of Inverness, he had a severe attack of ague. A change of air to Worthing was unattended by any improvement, and he returned to London, to die there on August 1st at the comparatively early age of fifty-one. He was buried at Kensal Green, in the presence of a large number of people, including his son, Nogendranath, and his nephew.

Dimensions.—30 ins. by 25 ins.

MAHARAJA TAGORE, K.C.S.I.

Painted by Roods.

Dimensions.—28 ins. by 22 ins.

BABU HARAKUMAR TAGORE.

(Copy) After Roods.

Hara Kumar was the brother of Prosunna Kumar, and second cousin to Dwarka Nath Tagore.

His title to fame rests less on his public career than on his blameless life, his amiability of character, and his eminence as a Sanskrit scholar. He was a pupil in Mr. Sherbourne's school. Thence he was sent to the Hindoo College.

It is related that he and his brother Prosunna, having resolved to erect a tablet to the memory of their father at the temple at Mulajore, and offered a prize for the best set of verses in Sanskrit for inscription thereon, Huro Kumar sent in anonymously a set composed by himself. Among the competitors were many of the best Sanskrit scholars of the day, but the judges unanimously selected the anonymous composition for the prize, and Huro's verses were accordingly inscribed on the tablet, where they still bear testimony to his scholarship and poetical genius.

His zeal for Sanskrit led him, in after years, to enter upon the study of the Vedantic system.

He inherited his father's love of music, and he not only patronised, but practised the art, studying it under the well-known Kalawat Hassu Khan, and becoming an accomplished singer and performer on the *sitar*.

Though his tastes did not lead him to engage in public affairs, Huro Kumar, by his admirable management of his own estates, showed himself to be a man of great business capacity.

He died in the year 1858, leaving two sons, Jotendra Mohun Tagore and Sourendra Mohun Tagore.

Dimensions.—50 ins. by 40 ins.

UPENDRA MOHUN TAGORE.

(Copy) After Hudson.*

Dimensions.—24 ins. by 20 ins.

RAJA SIR SOURENDRA MOHUN TAGORE.

Painted by Roods.

Dimensions.—24 ins. by 20 ins.

GOPAL LAL TAGORE.

Painter, unknown.

Son of Mohini Mohun Tagore, was well known for his amiable character and his extensive charities, both private and public. At his death he bequeathed handsome sums of money to the District Charitable Society of Calcutta, the Mayo Hospital, the Fever Hospital and a lakh of rupees, together with land, for the building of a temple.

Dimensions.— $22\frac{1}{2}$ ins. by 18 ins.

KANAI LAL TAGORE.

Painted by a Native Artist.

Son of Mohini Mohun Tagore, and brother of Gopal Lal Tagore.

Dimensions.—30 ins. by 25 ins.

RAJENDRA MOHUN TAGORE.

Painter, unknown.

Dimensions.—24 ins. by 20 ins.

KALI KUMAR TAGORE.

*Painted by Chinnery.**

Kali Kumar was one of Gopee Mohun Tagore's sons. He mixed but little in public affairs, but was well known for his generous disposition. He possessed a great reputation among his countrymen as an accomplished Urdu scholar.

Dimensions.—30 ins. by 25 ins.

SISTER OF MAHARAJA TAGORE.

Painter, unknown.

Dimensions.—23 ins. by 18 ins.

CHANDRA COOMAR TAGORE.

*Painted by Chinnery.**

Chundra Coomar was the second son of Gopi Mohun Tagore. He was well-known to the European community of the time, for the great and intelligent interest taken by him in public matters, and for his skill as a chess player. He succeeded his father in the hereditary governorship of the Hindoo College. Unfortunately, however, he was of a speculative disposition, and so seriously involved the family estates by his ventures in the opium market as to render a partition necessary to save the other brothers' shares from destruction.

Dimensions.—30 ins. by 25 ins.

SURJA KUMAR TAGORE.

(After Muir White.)

Surja Kumar, the eldest son of Gopi Mohun Tagore, displayed at an early age a marked aptitude for business and even during his father's lifetime, was entrusted with the management of his extensive estate. Both father and son were, however, in common with other capitalists of experience, outwitted by a ready adventurer of the name of Smith. This man had set on foot an extensive project for the construction of a dockyard with borrowed capital, and by his plausible representations secured the co-operation of the firm of Barretto & Co., who not only themselves advanced him six lakhs of rupees, but persuaded Gopi Mohun Tagore to come forward with a similar sum for the purposes of the undertaking. Surja Kumar was appointed Banian to the firm; but notwithstanding his circumspection the scheme speedily collapsed, involving both Gopi Mohun and Barretto in heavy loss.

Surja Kumar was also a large shareholder in the Commercial Bank, which was established about that time, and exercised a considerable influence in its management. He died at the early age of thirty, without male issue, but leaving four grandsons on his daughter's side; the well-known Raja Dakhina Ranjan Mukerjea, who subsequently became a

Taluqdar of Oudh, was his eldest grandson, and was for a long time Secretary of the Oudh Taluqdar's Association.

Dimensions.—30 ins. by 25 ins.

LAUGHING GIRL.

Painted by Sir J. Reynolds, P. R. A.*

Dimensions—17½ ins. by 14½ ins.

RUTH.

Painter, unknown.

Dimensions—25 ins. by 19 ins.

LORD RIPON.

Vide Marquis of Ripon, p. 88.

Painted by P. L. Mitter

Dimensions—23 ins. by 18 ins.

REBECCA.

Painter, unknown.

Dimensions—25 ins. by 19 ins.

A BOY WITH A DOG.

Painter, unknown.

Dimensions.—8 ins. by 6½ ins.

CUPID.

Painter, unknown.

Cupid, a celebrated deity among the ancients. god of love, and love itself. There are different traditions concerning his parents. Cicero mentions three Cupids : one, son of Mercury and Diana : another son of Mercury and Venus : and the third, of Mars and Venus.

Plato mentions two. Hesiod, the most ancient theogonist, speaks only of one, who, as he says, was produced at the same time as Chaos and the Earth. There are, according to the more received opinions, two Cupids, one of whom is a lively ingenious youth, son of Jupiter and Venus ; whilst the other, son of Nox and Erebus, is distinguished by his debauchery and riotous disposition. Cupid is represented as a winged infant, naked, armed with a bow, and a quiver full of arrows. On gems, and all other pieces of antiquity, he is represented as amusing himself with some childish diversion. Sometimes he appears driving a hoop, throwing a quoit, playing with a nymph, catching a butterfly, or trying to burn with a torch ; at other times he plays upon a horn before his mother, or closely embraces a swan, or, with one foot raised in the air, in a musing posture, seems to meditate some trick. Sometimes, like a conqueror, he marches triumphantly with a helmet on his head, a spear on his shoulder, and a buckler on his arm, intimating, that even Mars himself owns the superiority of love. His power was generally known by his riding on the back of a lion, or on a dolphin, or breaking to pieces the thunderbolts of Jupiter. Among the ancients he was worshipped with the same solemnity as his mother Venus ; and as his influence was extended over the heavens, the sea, and the earth, and even the empire of the dead, his divinity was universally acknowledged, and vows, prayers, and sacrifices were daily offered to him. According to some accounts, the union of Cupid with Chaos gave birth to men and all the animals which inhabit the earth, and even the gods themselves were the offspring of love before the foundation of the world. Cupid, like the rest of the gods, assumed different shapes ; and we find him in the *Æneid* putting on, at the request of his mother, the form of Ascanius, and going to Dido's court, where he inspired the queen with love.

Dimensions.—18 ins. by 16 ins.

A REFUSAL.

Painted by L. Dubois.

Dimensions.—20 ins. by 16 ins.

JEWISH GIRL.

Painter, unknown.

Dimensions.—24 ins. by 19 ins.

THE TOILET.

Painted by L. Fiorio.

Dimensions.—30 ins. by 25 ins.

FLIRTATION.

Painted by N. Fossati.

Dimensions.—25 ins. by 17 ins.

STABLE ON FIRE.

Painted by Chevalier O. Ghilardi.

Dimensions.—47 ins. by 26 ins.

ABUNDANCE.

Painted by Rospini.

Dimensions.—25 ins. by 20 ins.

ACCEPTING.

Painted by L. Dubois.

Dimensions.—20 ins. by 16 ins.

A BOY WITH A DOG.

Painter, unknown.

Dimensions.—8 ins. by 6½ ins.

FLIRTATION.

Painted by N. Fossati.

Dimensions.—25 ins. by 17 ins.

DESCENT FROM THE CROSS.

*Painted by Luigi Petrone.**Dimensions.*—30 ins. by 25 ins.

SMALL LANDSCAPE.

*Painter, unknown.**Dimensions.*—9 ins. by 6 ins.

BRUNETTE.

*Painted by R. Bouchi.**Dimensions.*—27 ins. by 27 ins.

HEAD OF CHRIST CROWNED WITH THORNS.

*Painter, unknown.**Dimensions.*—27 ins. by 20 ins.

CHINESE FIGURE.

*Painted by Chinnery.***Dimensions.*—12 ins. by 9 ins.

EASTERN HAREM.

*Painter, unknown.**Dimensions.*—22 ins. by 19 ins.

HEAD OF DIDO.

(Painted by Marshall Claxton).

Dido, called also Elisa, a daughter of Belus, King of Tyre, who married Sichæus, or Sicharbas, her uncle, who was priest to Hercules. Pygmalion, who succeeded to the throne of Tyre after Belus, murdered Sichæus, to get possession of the immense riches which he had; and Dido, disconsolate for the loss of her husband whom she tenderly loved, and by whom she was equally esteemed, set sail in quest of a settlement with a number of Tyrions, to whom the cruelty of

the tyrant became odious. According to some accounts she threw into the sea the riches of her husband, which Pygmalion so greatly desired ; and by that artifice compelled the ships to fly with her, that had come by order of the tyrant to obtain the riches of Sichæus. During her voyage, Dido visited the coast of Cyprus, where she carried away 50 women, who prostituted themselves on the sea-shore, and gave them as wives to her Tyrian followers. A storm drove her fleet on the African coast, and she bought the inhabitants as much land as could be covered by a bull's hide cut into thongs. Upon this piece of land she built a citadel, called Byrsa ; and the increase of population, and the rising commerce among her subjects soon obliged her to enlarge her city, and the boundaries of her dominions. Her beauty, as well as the fame of her enterprise gained her many admirers, and her subjects wished to compel her to marry Jarbas, King of Mauritania, who threatened them with a dreadful war. Dido begged three months to give her decisive answer ; and during that time she erected a funeral pile, as if wishing, by a solemn sacrifice, to appease the manes of Sichæus, to which she had promised eternal fidelity. When all was prepared, she stabbed herself on the pile in the presence of her people, and by this uncommon action obtained the name of Dido, *valiant woman*, instead of Elisa. According to Virgil and Ovid, the death of Dido was caused by the sudden departure of Æneas, of whom she was deeply enamoured, and whom she could not obtain as a husband. This poetical fiction represents Æneas as living in the age of Dido, and introduces an anachronism of near 300 years. Dido left Phœnicia 247 years after the Trojan war, or the age of Æneas, that is, about 953 years B.C.

While Virgil describes, in a beautiful episode, the desperate love of Dido, and the submission of Æneas to the will of the gods, he at the same time gives an explanation of the hatred which existed between the republics of Rome and Carthage, and informs his readers that their mutual enmity originated in their very first foundation, and was apparently kindled by a more remote cause than the jealousy and rivalry of two flourishing empires. Dido, after her death, was honoured as a deity by her subjects.

Dimensions.—27 ins. by 24 ins.

MADONA.

*Painted by Sassoferrato.**

Originally presented to the Government Art Gallery, Calcutta, by the Earl of Northbrook, dated 20th March, 1882. Subsequently purchased by the Maharaja Tagore from the Principal, Government School of Art, 1905.

Dimensions.—14 ins. by 18 ins.

BATTLE OF TRAFALGAR.

Painted by Luny.

Originally presented to the Government Art Gallery, Calcutta, by the Earl of Northbrook, dated 20th March 1882. Subsequently purchased by the Maharaja Tagore from the Principal, Government School of Art, 1905.

The Battle of Trafalgar (October 21st, 1805) was the last and most fatal blow inflicted on the naval power of France. On the previous afternoon the combined French and Spanish Fleets had been descried sailing out of the port of Cadiz, and during the night Nelson had kept his fleet under all sail to keep them in sight. At daybreak on the 21st they were seen in a close line about twelve miles ahead. As the English Fleet came up with him, Villeneuve (the French Admiral) formed his fleet in a double line in close order. Nelson had twenty-seven men-of-war and four frigates against the combined fleets of thirty-three ships and seven frigates, and he adopted the plan of attacking in two lines, Collingwood leading the lee-line of thirteen ships and Nelson the weather-line of fourteen. Villeneuve made the most skilful preparations to meet the attack, but seems to have perceived at once that Nelson's plan would succeed. As the *Victory*, Nelson's ship neared the French fleet she was raked by a galling fire from the enemy, so that she had lost fifty men before returning again. At noon she opened her fire and ran on board the *Redoubtable*, with the intention of breaking the enemy's line. That ship fired one broadside, and then, through fear of being boarded, let down her lower parts, and contented herself for the rest of the battle with keeping up a fire of musketry from her tops. The *Victory* soon became busy with her, the *Téméraire* and the huge *Santissima Trinidad*,

and at a quarter past one, Nelson was mortally wounded by a ball from the marines in the tops. Within twenty minutes the *Redoubtable* struck. In the meantime the battle had been raging with almost equal fury on all sides and everywhere the stubborn courage of the British seamen wore out the resistance of the enemy. Nelson lived just long enough to know that he had gained his last and greatest victory. Twenty of the enemy had struck : seven of their ships escaped from the battle, only to be all captured by Sir Richard Strachan off Rochefort. The next evening a gale came on from the south-west, which destroyed most of the prizes. The English loss amounted to 1,587 men, the loss of the allies was much greater and included the Spanish Admiral, while Villeneuve was taken prisoner. The Spaniards, disgusted with the conduct of the French, at once made peace, and treated our wounded with the utmost attention. With the loss of Villeneuve's fleet vanished all Napoleon's hopes of invading England.

Dimensions.— $64\frac{1}{2}$ ins. by $41\frac{1}{2}$ ins.

AT A WELL IN BOMBAY

Painted by Horace Van Ruitt.

Originally purchased by Mr. W. H. Jobbins, Principal, Government School of Art, from the Calcutta International Exhibition, 14th March 1884, for the Committee of the Calcutta Art Gallery. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

Dimensions.—34 ins. by 24 ins.

RETURN FROM HERFLUR.

*Painted by W. H. Bartlett.**

Originally purchased in England by Mr. W. H. Jobbins from the Hon'ble John Collier for the Government Art Gallery, Calcutta. Subsequently purchased from the Principal, Government School of Art, by the Maharaja Tagore, K.C.S.I., 1905.

Dimensions.— $17\frac{1}{2}$ ins. by $8\frac{1}{2}$ ins.

PRAYER IN THE MOSQUE.

Painted by C. Wilda.

Originally purchased in England by Mr. W. H. Jobbins from Mr. Thomas Mclean, 7 Hay Market, for the Government Art Gallery. Subsequently purchased from the Principal, Government School of Art, by the Maharaja Tagore, K.C.S.I., 1905.

Dimensions.—21 ins. by 16 ins.

LANDSCAPE WITH CATTLE.

*Painted by Zuccarelli. **

Originally purchased in England by the Earl of Northbrook for the Government Art Gallery, 1882. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

Dimensions.—22 ins. by 16 ins.

STUDIES OF COWS' HEADS.

*Painted by Paul Potter. **

Originally purchased in England by the Earl of Northbrook for the Government School of Art, 1882. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

Dimensions.—11½ ins. by 13 ins.

ESTHER BEFORE KING AHASUERUS.

*Painted by E. LeSuer. **

Originally presented by the Earl of Northbrook to the Government Art Gallery, 20th March 1882. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

ESTHER.

The Book of Esther relates how a Jewish maiden, Esther, a foster daughter of Mordecai, was raised to the position of queen by the Persian King Ahasuerus (Xerxes) after he had

divorced Vashti; next how she and her uncle Mordecai frustrated Haman's resolution to extirpate the Jews out of the Persian empire; how Haman fell, and Mordecai was advanced to his place; how Esther obtained the king's permission for the Jews to destroy all who might attack them on the day which Haman had appointed by lot for their extirpation; and lastly, how a festival was instituted to commemorate their deliverance. Its main object is to account for the origin of the feast of Purim, which from its cradle in the Persian capital had gradually made its way into other countries (Esth. ix. 19—32). The colouring of the narrative is entirely foreign. Frequent and minute references are made to the usages of the Persian Court, while on the other hand the peculiar institutions of the Jews, and even Jerusalem and the temple, and the very name of Israel are studiously, as it would seem, ignored.* The name of God is not mentioned once, a phenomenon entirely unique in the Old Testament writings. From a theological point of view, the book is therefore not of much interest. It attracts the historical critic, however, by the strangeness and difficulty of its statements, while the ordinary reader cannot fail to be struck by the force and the dramatic vividness of its literary form. Its early popularity is shewn by the interpolated passages (as different as possible from the original) in the Septuagint and old Latin versions.

It was not until the 18th century that a critical examination of the book was made, with a view to determine its precise historical value, not, however, at first with sufficient impartiality or historical information. Eichhorn, the most moderate of the earlier critics, belongs to the 19th century. He has drawn up a long list of improbabilities of detail, some of which he thinks he can explain away, while others remain in full force. Subsequent critics have believed themselves to have discovered fresh difficulties, in so much that Dr. Kuenen does not hesitate to say that "impossibilities and improbabilities pervade the whole narrative" (Religion of Israel iii. 148). It is impossible to mention more than a few of these as a specimen. The very first verses of the book are great stumbling blocks to a Western reader. We are told that Ahasuerus "who reigned from India even unto Ethiopia, over a hundred and seven and twenty provinces" gave

a banquet which lasted 180 days and at which (if we take the expressions of the narrative literally) the whole official world of the Persian Empire was simultaneously present. (Esth. i. 3, 4). Further on, we are told that Esther, on her elevation to be queen, kept her Jewish origin secret (ii. 10), although she had been taken from the house of Mordecai who was known to be a Jew (iii. 4) and had remained in constant intercourse with him (iv. 4—17). We also learn directly that Mordecai, previously to his mourning, was able to pass at pleasure into the harem of the jealous and amatory Xerxes (iv. 2). Further that Mordecai offered a gross affront to Haman without any evil consequences (iii. 2—6). Lastly, Haman, the cruel grand vizier, takes the trouble to give eleven months' notice of his intention to exterminate the Jews (iii. 12—14) which respite is spent by the Jews in fasting (the narrative does not add praying) and lamentation (iv. 3), and when the danger has been averted through the patriotism of Esther, the Jews are allowed to put to death 75,000 of their fellow-subjects. (ix. 16). Nevertheless it must at any rate be admitted that these objections are not all of equal value, and that a comparison of the narrative of Esther with the later additions to the book, and with the stories of Judith and Tobit, is distinctly favourable to its historical versimilitude. Some amount of exaggeration must be allowed for, as the infirmity of an Oriental race; no exegesis is possible without such a postulate. As for the Persian customs described, they are no doubt singular, but, in the absence of documentary evidence, it is unsafe to give them a positive contradiction. At least one confirmation of some importance has been supplied by Herodatus (iii. 69, cf. Esth. ii 12) and many critics hold that the assembly assigned to the third year of Ahasuerus (Esth. i. 3.) is that mentioned by Herodatus (vii. 8) as having been held previously to the expedition against Greece. This, however, is quite uncertain. The reference to the 127 provinces is in itself not improbable, but is only confirmed by the author of the book of Daniel (vi. 1, cf. 1 Esth. iii. 3, lxx), who has been thought by some to have made a confusion between satrapies and sub-satrapies. It is at any rate in project harmony with history that the book of Esther includes India among the subject provinces; this is confirmed not only by Herodatus

(iii. 94), but by the inscriptions of Darius at Persepolis and Naksh-i-Rustam. The conduct of Mordecai certainly remains mysterious. In our own day, the harem is impenetrable, while "any one declining to stand as the grand vizier passes is almost beaten to death" (Morier, the English minister to the court of Persia, quoted by Dean Stanley). And if it is perhaps only too probable that a vizier would use his position for the gratification of spite, and if even the blood-thirstiness of Haman is not inconceivable, still the circumstances connected with the decree for the destruction of the Jews are almost more than even "the peculiarly extravagant and capricious character" of Xerxes (Canon Rawlinson) can render easily acceptable. The proper names of Esther, at any rate in their present form, do not all of them stand philological tests. Some of them are genuinely Persian, but others wear a somewhat questionable appearance. These may either be corrupt, or as Nöldeke suggests, framed by the author himself on Persian models. Among the most accurate is Ahasuerus or rather Akhashverosh Persian Chshayavsha, (i. e., Xerxes). The character of this King, too, agrees admirably with that given of Xerxes by Herodatus (cf. Herod. iii. 69, ix, 108). But then it has been replied, it only agrees so well because Xerxes was a typical Oriental despot, magnificent swayed by favourites, proud, amatory, capricious. There we must leave this part of our subject—nothing short of a detailed commentary in the book would give the reader a satisfactorily complete view of the facts. It must, however, be observed that the serious chronological difficulty in Esther ii. 5, 6 (where Mordecai is apparently said to have been carried captive with Jeconiah) can hardly be removed by maintaining with Canon Rawlinson (contrary to Hebrew usage) that Kish, and not Mordecai, is the person referred to. It must, it would seem, be concluded that the theory that the book of Esther is a strictly historical narrative is not proof at all points against objection. The question then arises, is it a work of pure imagination? This was the view of the 18th century nationalistic critics. Semler, for instance, says, "*Illud videtur esse certum, confictam esse universam parabolam, fastaset arrogantiae Judæorum locupletissimum testimonium*" (Semler liberal Vet. Test. interpr., p. 152 sq., quoted by Keil). By this theory, we

might at once put a happy end to the Guerilla warfare of nationalistic objectors. It is very necessary, however, to see how much is involved in accepting it. For the book of Esther expressly appeals to the authority of the royal Persian chronicles (ii. 23. x. 2) and of a contemporary memoir (ix. 32). If untrue, remarks Canon Rawlinson, the book might easily have been proved to be so at the time when it was published, by reference to those chronicles (Speakers' Commentary, iii, 472). The only way to turn the point of this objection would be to show that the narrative was written subsequently to the fall of the Persian empire, and not earlier than end of the fourth century, about 150 years after Xerxes. This has been maintained by several eminent critics (*e. g.*, Lunz, Herzfeld, Ewald, Berthean, Kuenen) on the following grounds:—(1) The absence of any reference to the story in the books (or rather book) of Chronicles, Ezra, Nehemiah, in Daniel, in Ecclesiasticus (see chaps. xlv.—1) or in Philo. (2) The way in which the Persian monarchy is described. A book so far from complimentary in some of its details to a great Persian King cannot, it is urged, have been written during the continuance of the dynasty, any more than the so-called song of Solomon can have been written under the rule of the Solomonic family. True, the opening of Esther portrays in brilliant hues the outward splendour of Ahasuerus's empire, but the very brilliance, and still more the particularity, of the description, indicates that that empire was a wonder of the past, already beginning to be invested with the glamour of fairyland. The necessity for an explanation of Persian customs (i. 13. viii. 8) is thought to point in the same direction. (3) "The absence of the religious spirit in the writer, or rather the absence of its manifestation. Had the writer lived soon after the events narrated, it is improbable that he would have omitted all [direct] mention of divine providence and the name of God, because the religious feeling had not so far degenerated among the Jewish captives who did not return to their own land with Zerubbabel, Ezra, and Nehemiah" (Dr. Davidson, *the test of the Old Testament*, considered 1856, p. 609). In the Greek period on the other hand we know for certain from Ecclesiastes that the religious spirit was declining, at any rate in some circles, even in Judea. (4) The lateness of the style. This has been carefully investigated

by Zung, who remarks that there are more than fifty expressions which point to a late date, and which include, besides Persians, three also found (and found only) in Ezra, Nehemiah, Ecclesiastes, one in Nehemiah, Ecclesiastes and Ps. cxix one in Chronicles, five in Ecclesiastes, one in Daniel, one in Chronicles and Daniel, one in Nehemiah and Daniel, also six belonging to later Hebrew, two to Aramaic, and four resembling the usage of the Mishna. The value of this argument, however, depends partly on the date which we assign to Chronicles, Ecclesiastes, and Daniel, also on the relation of Ezra and Nehemiah to Chronicles. The weighty reference to the Mishnaic usage remains, however, in full force however conservative be our decision on the date of Chronicles, &c. We have said nothing at present of the festival of Purim which, according to Keil, "is the principal evidence of the historical truth of the whole narrative," and which even according to the more critical Friedrich Bleek, "undoubtedly presupposes the occurrence of what is narrated in our book." To many scholars, however, the connection of the book of Esther with the festival of Purim is rather a difficulty than otherwise. It is hardly necessary to refer to Mr. Tylor for evidence of the tendency to invent stories to account for popular festivals. Dr. Kuenen, who speaks as the representative of a growing school, maintains that the book of Esther is through and through unhistorical, "the explanation it offers of the Purim feast is not taken from the reality, but invented to make that feast popular. A Persian word 'pur' meaning 'lot' is quite unknown" (Religion of Israel, iii. 148). In the book of Esther Ahasuerus is the name borne by that king of Persia, certain events of whose court and empire (which will be noticed elsewhere, see Esther) form the subject of the whole narrative. Ahasuerus married Esther at Shushan in the seventh year of his reign. It may be added that the interval of four years between the divorce of Vashti and the marriage of Esther is well accounted for by the intervention of an important series of events fully occupying the monarch's thoughts such as the invasion of Greece. It may be added that by the advocates of both views appeal is made, with more or less of confidence, to the names of the queens of the respective sovereigns.

Dimensions.— $52\frac{1}{4}$ ins. by $34\frac{1}{2}$ ins.

PORTRAIT OF MIRZAFUR.

Last Nawab Nazim of Bengal.

*A Sketch by Sir Wm. Beechy. **

Dimensions.—30 ins. by $24\frac{1}{2}$ ins.

A BIBLICAL SUBJECT.

After Murillo.

Originally presented by the Earl of Northbrook, dated 20th March 1882 to the Government Art Gallery, Calcutta. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

Dimensions.—65 ins. by 29 ins.

A CANDLELIGHT SCENE.

*Painted by Schlacken. **

Originally presented to the Government Art Gallery, Calcutta, by the Earl of Northbrook, 20th March 1882. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

Dimensions.—25 ins. by $29\frac{1}{2}$ ins.

BATTLE OF WATERLOO.

Painted by J. Howe.

Originally presented to the Government School of Art by the Earl of Northbrook, 20th March 1882. Subsequently purchased by the Maharaja Tagore, K.C.S.I., from the Principal, Government School of Art, 1905.

The battle of Waterloo (June 18, 1815), was one of the decisive battles in history, since it closed the great European war against France, and it decided the fate of Napoleon and of Europe. In June 1815 Napoleon crossed the Belgian Frontier. Wellington's army was drawn up so as to cover Brussels, in a long line from Charleroi to Antwerp. The Prussians, under Blucher extended eastward from Charleroi to Liege. Napoleon attempted to push between the two

armies, and to crush them in detail. On the 15th he attacked the Prussians at Charleroi and drove them back. On the 16th his right attacked the Prussians at Ligny, and, after a hard battle, forced them to retreat. Ney, with the French left, at the same time attacked the English at Quatre Bras. After fighting all day, they fell back. The English slowly retired towards Brussels. On the 17th Wellington, relying on assistance from Blucher, who was slowly retreating towards Waver, determined to fight at Waterloo. The field of battle consisted of two low lines of hills, running parallel to one another east and west and separated by a valley about half a mile in breadth. Wellington took up a position on the northern ridge, about twelve miles south of Brussels, with the Forest of Soignies in his rear, the centre of the position being the hamlet of Mount St. Jean. His army was drawn up in two lines. On the extreme left of the front line were light cavalry, next to them were the fifth and fourth Hanoverian brigades. On the right of these were Bylandt's Dutch and Belgian infantry with Pack and Kemp's brigade on their right. On their right and garrisoning the farm buildings of La Haye Sainte, stood the third Division, under Alten, consisting of the Kings' German legion, and a Hanoverian brigade. To their right again was Halkett's brigade and the two brigades of the Guards under Maitland and Byng who held the farm of Hougomont. The second line was composed entirely of cavalry, the greatest strength being concentrated behind the centre, resting on the Charleroi Road : Lord Uxbridge being in command of the whole. The French on the opposite ridge were drawn up in two lines with the entire Imperial Guards cavalry and infantry in rear of the centre as a reserve. The battle began at half past eleven by a fierce attack on Hougomont under Jerome : but though the French won the gardens and orchards, they could not drive the guards from the buildings themselves. As this attack failed in its main object, Napoleon directed a grand attack on the left centre of the allied position. As the columns approached, the Dutch and Belgian troops fled in panic, but Picton with the 3,000 men who formed the brigades of Tack and Kemp, seized the moment when the French halted on the brow of the hill. The men fired a volley at thirty yards distance, and then, charging, drove the columns back over the hill: Meanwhile Killermann's cuirassiers who

had ridden up the Charleroi Road in support of Hey's attack, had been charged by Lord Uxbridge, at the head of the Household Brigade, and had been driven back in headlong confusion. It was about half-past three when Napoleon found that his grand attack had failed, and that, far from making any way, he had very much weakened his right wing, while at the same time, there were sure signs of the approach of the Prussians. He directed all his splendid cavalry to attack the centre and right, while fresh assaults were made upon Hougoumont and La Haye Sainte. But the cuirassiers could make no impression on the impenetrable squares of British infantry, and the artillery played upon them as they retired, so that they were almost wholly destroyed. In the meantime the attacks on La Haye Sainte had been carried on with determined vigour; and between six and seven o'clock the French took the place. The Prussians were pressing on, and were already carrying on a fierce contest for the possession of Plancenoit, which lay in the rear of the French right, and which the Young Guard had been detached to hold. Napoleon ordered the Old Guard, who had as yet taken no part in the struggle to advance. The two columns advanced between La Haye Sainte and Hougoumont. They were suddenly encountered on the top of the ascent by Maitland's guards, who were lying down. When the French arrived at the top, the guards suddenly rose up, at a distance of fifty yards, and while the French attempted to deploy into line, showered volley after volley into their ranks, till they became disordered. Then the guards charged, and drove the French column headlong down the hill, returning to their position however in time to take part in the destruction of the second column, which bore on, undismayed, slightly towards the left. The column broke and fled in disorder. Napoleon, meanwhile was rallying the remains of the first column of the Old Guard round La Belle Alliance; but Wellington now took the offensive. Soon after eight o'clock he gave the word for a general advance along the whole line. The British troops rushed down from the ridge, and up the opposite slope. The Old Guard bravely rallied, and attempted to stem the current. But it was now in vain. The British swept away all resistance in their impetuous rush; and the French army gave itself up to flight in hopeless confusion.

every one seeking his own safety. Wellington, riding back, met Blücher at La Belle Alliance, and entrusted to him the pursuit with the Prussians who were comparatively fresh. The allies, under Wellington, had lost 15,000 men killed and wounded in the battle; the Prussians 7,000; but the French army was annihilated. It lost from 23,000 to 30,000 and the survivors were a mere scattered mob. Wellington's army had numbered about 68,000 at the beginning of the battle, Napoleon's about 70,000.

Dimensions.—49 ins. by 33 ins.

A FRUIT-PIECE.

Painted by Lance (George).

A composition of fruit of various kind in which a melon, two pine-apples, and some bunches of green and purple grapes and other fruit and flowers are grouped in a basket.

Purchased at Seven Tanks sale, Dum Dum, and presented to the gallery by Babu Jagatindro Nath Tagore, eldest great-grandson of the late Maharaja Ramanath Tagore, C.S.I.

Dimensions.—19 ins. 24 ins.

RUINS OF ROME.

*Painted by Zuccarelli.**

Purchased from the sale at Seven Tanks Dum Dum. (Probably was in the collection of Dwarka Nath Tagore at Balgatchia Villa).

Dimensions.—44 ins. by 35 ins.

HISTORY.

Painted by Sir Charles Eastlake, P.R.A.*

Dimensions.—7 ft. 6 ins. by 3 ft.

HYLAS SURPRISED BY TWO WATER NYMPHS.

The Argonauts landed on the Asiatic Coast to take on board a supply of fresh water, and the boy Hylas went to the

fountain with a pitcher to draw water. The water nymphs, enamoured of the beautiful youth, carried him away.

The original group was carved in marble at Rome for Mr. Hyland in the year 1826, subsequently it was transferred to the collection of Mr. Robert Veron, who left it to the Nation and now in the National Gallery of British Art, London.

Inscribed, Prototypus, J. Gibson. Ectypus, B. Gibson. Romæ.

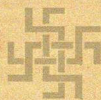
Marble, 4 ft. 6 ins. h., excluding marble base.

VENUS.

Marble, 5 ft. 3 ins. h., excluding marble base.

VENUS AND CUPID

Marble, 2 ft. 9 ins. h., excluding base.



Indira Gandhi National
Centre for the Arts

TAGORE CASTLE.

IL MIO FEDELE.

Marble, 3 ft. 9 ins., h., excluding marble base.
Inscribed Giovanni Fontana, S. C.

LOVE'S CAPTIVE.

Marble, 4 ft. 1 in., h., excluding marble base.
Inscribed Giovanni Fontana, S. C.

MARQUIS OF LANSDOWNE, K.G.

Bronze Life-size bust, by Harry Bates, R.A.*

Born on the 14th January 1845. Eldest son of the 4th Marquis and 2nd wife.

He was Foreign Secretary since 1900; Trustee of the National Gallery since 1894; Lord Lieutenant of Wilts since 1896.

From 1869-72 he was Lord of Treasury; Under Secretary for War, 1872-74; Under-Secretary for India, 1880; Governor-General of Canada, 1883-88; Governor-General of India, 1888-93; Secretary for War, 1895-1900. Secretary for Foreign Affairs, 1905. He owns about 143,000 acres.

DWARKA NATH TAGORE.

*Copied from the original painting by B. de Schwiter,
Paris, 1847.*

Presented by the late Maharsi Devendro Nath Tagore for the Tagore Castle.

Dimensions.—54 ins. by 48 ins.

HON'BLE PROSUNNO KUMAR TAGORE, C.S.I.

Painter, unknown.

Dimensions.—80 ins. by 53 ins.

MAHARAJ KUMAR PRODYOT COOMAR TAGORE

Painted by G. P. Jacomb Hood, Calcutta, 1903.

Dimensions.—94 ins. by 42 ins.

SIR JOHN WARE EDGAR, K.C.I.E., C.S.I.

Painted by Chelli, Florence.

Born on the 16th September 1839. Son of John Peard Edgar, Kensington, and Jane, daughter of B. Gibbings. He was educated privately. Joined the Bengal Civil Service in 1862. Was Political Officer with the Lushai Expedition, 1871-72 (medal and clasp). Junior Secretary to the Government of Bengal, 1872—73. Financial and Chief Secretary to the Government of Bengal, 1884—91. Additional Member, Council of Viceroy and Governor-General, 1891—92. Resigned in 1892. He was interested in historical studies, especially on subjects connected with modern Latin Christianity and Northern Buddhism.

Dimensions.—33 ins. by 27 ins.

SIR STEUART COLVIN BAYLEY, K.C.S.I., C.I.E.

Painted by the Hon'ble John Collier.

Was born in 1836 ; educated at Eton, and at Haileybury. He was Secretary, Political Department, India Office, since 1890. Member of Indian Council since 1895. Commissioner of Patna, 1873—74. Secretary to the Government of Bengal, 1877 ; Lieutenant-Governor of Bengal, 1887-90.

Dimensions.—36 ins. by 28 ins.

R. TURNBULL, C.I.E.

Painted by Jaladhi Chunder Mookerjee.

Robert Turnbull, born at Calcutta, 10th July 1823. Third son of the late Peter Turnbull. Educated at Rev. R. B. Greenlaw's private school, Blackheath. Was about three years in indigo, about ten years in banking, and from 1857-1888 as Secretary to the Corporation of Calcutta. Decorated for long and meritorious services. Retired on pension in 1888. A valued friend of the Tagore Family.

Dimensions.—36 ins. by 28 ins.

ARCHER BOY.

*Painted by Sir Joshua Reynolds.**

Dimensions.—46 ins. by 36 ins.

SIR ASHLEY EDEN, K.C.S.I.

Painted by W. E. Miller, R.A.

Dimensions.—47 ins. by 38 ins.

CARNIVAL OF VENICE.

(on copper plate). *Painted by Titian.**

Dimensions.—44 ins. by 33 ins.

RAJA SIR SOURINDRA MOHUN TAGORE, KT., C.I.E.,

MUS. DOC. (OXN).

Painted by P. Roper.

Dimensions.—36 ins. by 28 ins.

DWARKA NATH TAGORE

Painter, unknown.

Dimensions.—93 ins. by 58 ins.

MARQUIS OF RIPON, K.G., G.C.S.I.

Painted by C. N. Kennedy.

George Frederick Samuel Robinson, K.G., P.C., G.C.S.I., G.C.I.E., V.D., D.L., J.P., D.C.L. (Hon. Oxford), Litt. D. (Hon. Victoria), F.R.S., Bt., 1690 ; Baron Grantham, 1761 ; Earl de Gray, 1816 ; Viscount Goderick, 1827 ; Earl of Ripon, 1833 ; Lord Lieutenant, N.R., Yorkshire since 1873 ; High Steward of Hull ; Hon. Colonel, 1st Battalion, W. York Rifles, since 1860 ; became a Roman Catholic, 1874 ; [2nd Lord Grantham concluded the preliminaries of peace with France, 1783] ; Born in London, 24th October 1827 ; son of the 1st Earl and Sarah, only daughter of the 4th Earl of Buckinghamshire ; M.P. for Hull, 1852-53 ; for Huddersfield, 1853-57 ; for Yorkshire, W. Riding, 1857-59 ; Under-Secretary for War, 1859-61 ; to India office as Under-Secretary, 1861-63 ; Secretary of State for War, 1863-66 ; Secretary of State for India, 1866 ; Lord President of Council, 1868-73 ; Chairman of Joint-Commission for drawing up Treaty of Washington, 1871 ; Grand Master of Freemasons, 1871-74 ; Governor-General of India, 1880-84 ; First Lord of Admiralty, 1886 ; Secretary for Colonies, 1892-95 ; Mayor of Ripon, 1895-96 ; Owns about 21,800 acres.

Dimensions.—50 ins. by 40 ins.

JUNO AND JUPITER.

*Painted by Rubens.**

Juno, a celebrated deity among the ancients, daughter of Saturn and Ops. She was sister to Jupiter, Pluto, Neptune, Vesta, Ceres, etc. She was born at Argos, or, according to others, in Samos, and was entrusted to the care of the Seasons, or, as Homer and Ovid mention, to Oceanus and Thetys. Some of the inhabitants of Argolis supposed, that she had been brought up by the three daughters of the River Asterion, and the people of Stymphalus, in Arcadia, maintained that she had been educated under the care of Semenus, the son of Pelasgus. Juno was devoured by Saturn, according to some mythologists ; and, according to Apollodorus, she was again restored to the world by means of a potion which Metis gave to Saturn, to make him give up the stone which his wife had given him to swallow, instead of Jupiter. Jupiter was

not insensible to the charms of his sister, and the more powerfully to gain her confidence, he changed himself into a cuckoo, and raised a great storm, and made the air uncommonly chill and cold. Under this form, he went to the goddess all shivering. Juno pitied the cuckoo, and took him into her bosom. When Jupiter had gained these advantages, he resumed his original form, and obtained the gratification of his desires, after he had made a solemn promise of marriage to his sister. The nuptials of Jupiter and Juno were celebrated with the greatest solemnity; the gods, all mankind, and all the brute creation attended. Chelone, a young woman, was the only one who refused to come, and who derided the ceremony. For this impiety, Mercury changed her into a tortoise, and condemned her to perpetual silence; from which circumstance the tortoise has always been used as the symbol of silence among the ancients. By her marriage with Jupiter, Juno became the queen of all the gods, and mistress of heaven and earth. Her conjugal happiness, however, was frequently disturbed by the numerous amours of her husband, and she shewed herself jealous and inexorable in the highest degree. Her severity to the mistresses and illegitimate children of her husband was unparalleled. She persecuted Hercules and his descendants with the most inveterate fury; and her resentment against Paris, who had given the golden apple to Venus in preference to herself, was the cause of the Trojan war, and of all the miseries which happened to the unfortunate house of Priam. Her severities to Alcmena, Ino, Athamas, Semele, etc., are also well known. Juno had some children by Jupiter. According to Hesiod she was mother of Mars, Hebe, and Ilithya, or Lucina; and besides these, she brought forth Vulcan, without having any commerce with the other sex, but only by smelling a certain plant. This was in limitation of Jupiter, who had produced Minerva from his brain. According to others, it was not Vulcan, but Mars or Hebe, that she brought forth in this manner, and this was after eating some lettuces at the table of Apollo. The daily and repeated debaucheries of Jupiter, at last provoked Juno to such a degree, that she retired to Eubœa, and resolved for ever to forsake his bed. Jupiter produced a reconciliation, after he had applied to Cithæron for advice, and after he had obtained forgiveness by fraud and

artifice. This reconciliation, however cordial it might appear, was soon dissolved by new offences ; and to stop the complaints of the jealous Juno, Jupiter had often recourse to violence and blows. He even punished the cruelties which she had exercised upon his son Hercules, by suspending her from the heavens by a golden chain, and tying a heavy anvil to her feet. Vulcan was punished for assisting his mother in this degrading situation, and he was kicked down from heaven by his father, and broke his leg by the fall. This punishment rather irritated than pacified Juno. She resolved to revenge it, and engage some of the gods to conspire against Jupiter, and to imprison him. Thetys delivered him from the conspiracy, by bringing to his assistance the famous Briareus. Apollo and Neptune were banished from heaven for joining in the conspiracy, though some attribute their exile to different causes. The worship of Juno was universal, and even more than that of Jupiter, according to some authors. Her sacrifices were offered with the greatest solemnity. She was particularly worshipped at Argos, Samos, Carthage, and afterwards at Rome. The ancients generally offered on her altars an ewe lamb and a sow, the first day of every month. No cows were ever immolated to her, because she assumed the nature of that animal, when the gods fled into Egypt in their war with the giants. Among the birds, the hawk, the goose, and particularly the peacock, often called *Junonia avis* were sacred to her. The dittany, the poppy, and the lily, were her favourite flowers. The latter flower was originally of the colour of the crocus ; but when Jupiter placed Hercules to the breast of Juno while asleep, some of her milk fell down upon earth, and changed the colour of the lilies from purple to a beautiful white. Some of the milk also dropped in that part of the heavens, which, from its whiteness, still retains the name of the milky way, *lactea via*. As Juno's power was extended over all the gods, she often made use of the goddess Minerva as her messenger, and even had the privilege of hurling the thunder of Jupiter when she pleased.

Her temples were numerous, the most famous of which were at Argos, Olympia, etc. At Rome, no woman of a debauched character was permitted to enter her temple, or even to touch it. The surnames of Juno are various : they are

derived either from the function or things over which she presided or from the places where her worship was established. She was the queen of the heavens ; she protected cleanliness, and presided over marriage and child-birth, and particularly patronized the most faithful and virtuous of the sex, and severely punished incontinence and lewdness in matrons. She was the goddess of all power and empire, and she was also the patroness of riches. She is represented sitting on a throne with a diadem on her head, and a golden sceptre in her right hand. Some peacocks generally sat by her, and a cuckoo often perched on her sceptre, whilst Iris behind her displayed the thousand colours of her beautiful rainbow. She is sometimes carried through the air in a rich chariot drawn by peacocks. The Roman consuls, when they entered upon office, were always obliged to offer her a solemn sacrifice. The Juno of the Romans was called Matrona or Romana. She was generally represented as veiled from head to foot, and the Roman matrons always imitated this manner of dressing themselves, and deemed it indecent in any married woman to leave any part of her body, but her face uncovered.

Dimensions.— 56 ins. by 48 ins.

UPENDRO MOHUN TAGORE.

Painted by White.

Dimensions.—50 ins. by 40 ins.

HON'BLE PROSUNNO KUMAR TAGORE.

With his grand-daughter Sreemati Maya Sundari Devi.

Painted by B. Hudson.

Dimensions.—50 ins. by 40 ins.

FALLS OF NIAGARA.

Painted by A. Fisher, R.A.

Dimensions.—48 ins. by 34 ins.

BABU GOPI MOHUN TAGORE.

Painter, unknown.

Dimensions.—27 ins. by 22 ins.

A PORTRAIT OF A EUROPEAN GENTLEMAN.

Painter, unknown.

Dimensions.—50 ins. by 40 ins.

HINDU WOMAN BATHING.

Painter, unknown.

Dimensions.—36 ins. by 29 ins.

MOUNTAIN VIEW.

Painter, unknown.

Dimensions.—16 ins. by 13 ins.

VIRGIN AND CHILD.

Indira Gandhi National
Centre for the Arts

Painter, unknown.

NOBO COOMAR BANERJEE—DIWAN.

Painted by Roods.

Dimensions.—30 ins. by 25 ins.

RAJA RAM MOHUN ROY.

Painter, unknown.

Dimensions.—43 ins. by 36 ins. & 53 ins. by 40 ins.

BABU RAMPRASAD ROY.

Painter, unknown.

Dimensions.—24 ins. by 20 ins.

A EUROPEAN GENTLEMAN.

Painter, unknown.

Dimensions.—45 ins. by 33½ ins.

SEASCAPE.

Painter, unknown.

Dimensions.—54 ins. by 38 ins.

MAHARAJA BAHADUR SIR JOTINDRA MOHUN
TAGORE, K.C.S.I.

Painted by G. P. Jacomb Hood. 1903.

Dimensions.—57 ins. by 43 ins.

MAHARAJAMATA TAGORE.

Painted by P. Roper.

Dimensions.—24 ins. by 18 ins.

SREEMATI SURA SUNDARI DEVI.

Painted by Sir William Beechy, R.A.*

Eldest daughter of the Hon'ble Prossunna Coomar Tagore, C.S.I. Presented by Kumari Satyendro Bala Tagore, London. Formerly in the possession of the late Mr. Ganendro Mohun Tagore, Bar-at law.

Dimensions —60 ins. by 46 ins.

MAHARAJA BAHADUR SIR JOTINDRA MOHUN
TAGORE, K.C.S.I.

Painted by Thomas Roods.

Dimensions.—29 ins. by 23 ins.

BABU KALI KISSEN TAGORE.

Painter, unknown.

Dimensions.—24 ins. by 20 ins.

HON'BLE MAHARAJA RAMANATH TAGORE, C.S.I.

Painted by Sunkel.

Dimensions.—29 ins. by 23 ins.

MAHARSI DEVENDRA NATH TAGORE.

Presented by Maharsi Devendro Nath Tagore for the Castle.

Painted by (copy) Poresh Nath Sen.

Babu Dwarka Nath Tagore left three sons, Devendra Nath, Girendra Nath, and Nogendra Nath, the eldest of whom, Devendra Nath Tagore, has by his life of asceticism and devotion to religious meditation, acquired a high reputation for sanctity among the followers of Ram Mohun Roy, and the title of "The Indian Hermit."

He was born in 1818, and, after studying first at Ram Mohun Roy's school and subsequently at the Hindoo College, was placed for a time in his father's firm of Carr, Tagore & Co., in order that he might qualify himself for commercial pursuits. Devendra Nath's thoughts were, however, fixed on spiritual things, and when he was barely of age, he founded a society, called the *Tativa Bodhini Sabha*, for the purposes of religious inquiry and discussion; but he afterwards joined the Brahma Samaj, and established a Brahma school in Calcutta. He was one of the original projectors of the *Indian Mirror*, which was edited in the first instance by Babu Man Mohan Ghose; and, on Babu Keshab Chundra Sen, who had succeeded that gentleman in the editorial chair, separating from the Samaj, he started the *National Paper*.

He was the first Brahminist to show the courage of his convictions by marrying his daughter according to the Brahminist rites, and abandoning the use of the Brahminical thread.

Beyond acting for a time as Honorary Secretary to the British-Indian Association, he has taken little part in secular affairs, and he at one time retired for some years to the Himalayas, for the purpose of religious meditation. He is however, a voluminous writer on religious subjects, and is the author of a large number of treatises and tracts, chiefly dealing with the tenets of Brahminism.

He had five sons, the second of whom is Sotyendra Nath Tagore, who was the first native of India to pass the competitive examination for the Indian Civil Service.

Dimensions.—29 ins. by 23 ins.

BABU RAJENDRA MOHUN TAGORE.

Painted by B. Hudson.

Dimensions.—24 ins. by 20 ins.

BABU NANDA KUMAR TAGORE.

*Painted by Chinnery.**

Dimensions.—24 ins. by 20 ins.

BABU JOGENDRA MOHUN TAGORE.

Painter, unknown.

Dimensions.—24 ins. by 20 ins.

BABU SURENDRA MOHUN TAGORE.

Painter, unknown.

Dimensions.—24 ins. by 20 ins.

RAJA SIR SOURINDRA MOHUN TAGORE, Kt., C.I.E.

Painted by Thomas Roods.

Dimensions.—29 ins. by 23 ins.

BABU KALIKUMAR TAGORE.

Painted by Sir William Beechy, R.A.*

Dimensions.—30 ins. by 25 ins.

BABU CHANDRA KUMAR TAGORE.

Painted by Sir William Beechy, R.A.*

Dimensions.—30 ins. by 25 ins.

HON'BLE PROSUNNO KUMAR TAGORE, C.S.I.

Painted by Sunkel.

Dimensions.—30 ins. by 26 ins.

BABU GOPI MOHUN TAGORE.

Painted by James Archer, R.S.A.

Dimensions.—35 ins. by 26 ins.

BABU HARA KUMAR TAGORE.

(After) Thomas Roods.

Dimensions.—29 ins. by 23 ins.

BABU SURJA TAGORE.

Painted by Muir White.

Dimensions.—28 ins. by 25 ins.

BABU LADLY MOHUN TAGORE.

Painter, unknown.

Dimensions.—30 ins. by 24 ins.

HON'BLE PROSUNNO KUMAR TAGORE, C.S.I.

Painted by Thomas Roods.

Dimensions.—46 ins. by 37 ins.

BABU GNANENDRA MOHUN TAGORE. (In his youth.)

Painted by Sir William Beechy, R.A.*

Dimensions.—45 ins. by 34 ins.

HIS IMPERIAL AND ROYAL MAJESTY FRANCIS
JOSEPH, EMPEROR OF AUSTRIA AND KING OF
HUNGARY.

*Painted by command of His Majesty for the Maharaj Kumar
Tagore, by Wilh. Vita.*

Dimensions.—30 ins. by 25 ins.

THE COUNTRY CIRCUS.

Painted by John Brett, A.R.A.

Dimensions.—25 ins. by 21 ins.

PORTRAIT OF A LADY.

*Painted by Vandyck.**

Dimensions.—42 ins. by 31 ins.

HON'BLE PROSUNNO KUMAR TAGORE, C.S.I.

Painted by Thomas Roods.

Dimensions.—46 ins. by 36 ins.

CATTLE FAIR.

Painted by John Brett, A.R.A.

FALLS OF NIAGARA.

Painted by A. Fisher, R.A.

Dimensions.—48 ins. by 34 ins.

SEA VIEW.

Painted by John Brett, A.R.A.

Dimensions.—30 ins. by 15 ins.

A TEMPLE IN CHOONAR.

Painted by T. Daniel, R.A.

Dimensions.—40 ins. by 25 ins.

DANÆ AND SHOWER OF GOLD.

Original at the Emerald Bower Villa.

(After) Sir John Opie, P.R.A.*

Dimensions.—73 ins. by 58 ins.

HON'BLE PROSUNNO KUMAR TAGORE, C.S.I.

Painted by Sir W. Beechy, R. A.*

Dimensions.—48 ins. by 38 ins.

A SCENE IN TUSCANY.

*Painted by John Constable.**

Dimensions.—75 ins. by 41 ins.

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A SEA COAST VIEW

Painter, unknown.

Dimensions.—35 ins. by 24 ins.

PORTRAIT OF THE MAHARAJA BAHADUR SIR J. M.
TAGORE, K.C.S.I. (LIFE-SIZE.)

Painted by A. E. Harris.

Dimensions.—102 ins. by 52 ins.

LANDSCAPE.

Painted by F. E. Haig.

Dimensions.—9 ins. by 17 ins.

SEASCAPE.

Painted by William Leathem.

Dimensions.—53 ins. by 37 ins.

FALLS OF NIAGARA.

Painted by A. Fisher, R.A.

Dimensions.—48 ins. by 34 ins.

A STREET MUSICIAN.

*Painted by Sir David Wilkie.**

Dimensions.—30 ins. by 25 ins.

BABU GOPI MOHUN TAGORE.

*Painted by Chinnery.**

Dimensions.—24 ins. by 20 ins.

PLENTY.

*Painted by Paolo Veronese.**

Dimensions.—30 ins. by 24 ins.

PHILOSOPHY.

Painted by Sir Charles Eastlake, P.R.A.*

Dimensions.—7ft. 6 ins. by 3 ft.

“THE RETURN OF THE DOVE.”

Painted by Phil. R. Morris, A.R.A.

Exhibited in The Royal Academy 1900.

Dimensions.—33 ins. by 15 ins.

PETER JACOB PAUL.

Attorney-at-law. Father of the late Sir Charles Paul,
K.C.I.E., Advocate-General of Bengal.

Painter, unknown.

Dimensions.—20 ins. by 14 ins.

PROSERPINA.

A life size white marble statue.

*By John Gibson, R.A.**

Proserpina, a daughter of Ceres by Jupiter, called by the Greeks Persephone. She was so beautiful, that the father of the gods himself became enamoured of her and deceived her by changing himself into a serpent and folding her in his wreaths. Proserpine made Sicily the place of her residence, and delighted herself with the beautiful views, the flowery meadows, and limpid streams, which surrounded the plains of Enna. In this solitary retreat, as she amused herself with her female attendants in gathering flowers, Pluto carried her away into the infernal regions, of which she became the queen. Ceres was so disconsolate at the loss of his daughter, that she travelled all over the world, but her inquiries were in vain, and she never would have discovered whither she had been carried had not she found the girdle of Proserpine on the surface of the waters of the fountain Cyane, near which the ravisher had opened himself a passage to his kingdom by striking the earth with his trident. Ceres soon learned from the nymph Arethusa that her daughter had been carried away by Pluto, and immediately she repaired to Jupiter, and demanded of him to punish the ravisher. Jupiter in vain attempted to persuade the mother that Pluto was not unworthy of her daughter, and when he saw that she was inflexible for the vestitution of Proserpine, he said that she might return on earth, if she had not taken any aliments in the infernal regions. Her return, however, was impossible. Proserpine as she walked in the Elysian fields, had gathered a pomegranate from a tree, and eaten it and Ascalaphus was the only one who saw it, and for his discovery the goddess instantly turned him into an owl. Jupiter to appease the resentment of Ceres, and soothe her grief, permitted that Proserpine should remain six months with Pluto in the infernal regions, and that she should spend the rest of the year with her mother on earth. As queen of hell and wife of Pluto, Proserpine presided over the death of mankind and according to the opinion of the ancients no one could die, if the goddess herself or Atropos her minister, did not cut off one of the hairs from the head. From this superstitious belief, it was

usual to cut off some of the hairs of the deceased, and to strew it at the door of the house, as an offering to Proserpine. The Sicilians were very particular in their worship to Proserpine, and as they believed that the fountain Cyane had risen from the earth at the very place where Pluto had opened himself a passage, they annually sacrificed there a bull, of which they suffered the blood to run into the waters. Proserpine was universally known by the different names of Core, Theogamia, Cotyto, Deoris, Libera, etc.

This Statue was carved in marble at Rome for Dwarka Nath Tagore in 1844. Dwarka Nath Tagore writing to his son Maharsi Debender Nath Tagore, from London, 19th May, 1846.

MY DEAR DEBENDER,

The Southampton Mail goes to-morrow, and I send you by this opportunity Bill of Lading of the parcels shipped per *Robert Small* (Captain Scott). Among them is a large box containing a Marble Statue by *Gibson*, most valuable, which keep in the office godown in the driest place until the Gallery is added to the Garden House about which you will receive separate instructions

With my best regards to all at home.

Believe me, Yours affectionately,

DWARKA NATH TAGORE.

Inscribed, I. GIBSON. FECIT ROMÆ.

Marble, 3ft. 9ins. h., excluding marble base.

AT THE PRASAD

DRAWING ROOM.

ROYAL FAMILY.

Painted by J. Archer, R.S.A.

Dimensions.—40 ins. by 32 ins.

SRIJUT HURRO COOMAR TAGORE.

Painted by Thomas Roods.

Dimensions.—48 ins. by 38 ins.

HON'BLE P.C. TAGORE, C.S.I.

Painted by Thomas Roods.

Dimensions.—29 ins. by 25 ins.

MAHARAJ KUMAR P.C. TAGORE. (In his youth).

Painted by J. Archer, R.A.

Dimensions.—36 ins. by 28 ins.

SITTING ROOM.

GOPI MOHUN TAGORE.

*Painted by Chinnery.**

MAHARAJA BAHADUR SIR J. M. TAGORE, K.C.S.I.

Painted by J. Archer, R.A.

Dimensions.—53 ins. by 35 ins.

UNVEILING THE STATUE OF THE HON'BLE P. C. TAGORE, C.S.I.

At the Senate House, Calcutta, by the Most Noble
The Marquis of Ripon, K.G.

Dimensions.—38 ins. by 30 ins.

MAHRAJMATA SIVA SUNDARI DEVI.

Painted by James Archer, R.A.

Dimensions.—40 ins. by 30 ins.

MAHARANI TAGORE.

Painted by P. Roper.

Dimensions.—60 ins. by 40 ins.

BERA FESTIVAL AT MOORSHIDABAD.

*Copied by P. Roper from the original painting
at Moorshidabad Palace by Sir Wm. Beechy,* R.A.*

Dimensions.—42 ins. by 24 ins.

BABU HURRO COOMAR TAGORE.

Painted by Thomas Roods.

Dimensions.—48 ins. by 38 ins.

OLD VIEW OF CALCUTTA (from River side.)

Copied from the Original at Belvedere by Daniel.

Dimensions.—7 ft. 6 ins. by 4 ft. 4 ins.

OLD VIEW OF CALCUTTA (from the Maidan.)

Copied from the Original at Belvedere by Daniel.

Dimensions.—7ft. 6 ins. by 4 ft. 4 ins.

MAHARAJA J. M. TAGORE.

Painted by Miss Merricks.

Dimensions.—53 ins. by 45 ins.

APPENDIX

BIOGRAPHICAL SKETCHES OF SOME OF THE LEADING PAINTERS.

BARTLETT, W. H.

Member of Society of Oil Painters; b. 1858. Pupil of the Beaux Arts, Paris, under Gérôme; also with Bangerean and T. Robert Flaury; Silver Medal at Paris Exhibition, 1898; also at Chicago International Exhibition; Pictures bought by the Corporation of Liverpool, Bradford and Leeds. *Publications*:—Photogravures.—Soft Persuasion (original in National Gallery, Melbourne); Saturday Night at the Savage Club (original at the Club); etchings by W. A. Allen and others.

BATES (HARRY), A. R. A.

B. 1850. D. 1899.

Harry Bates was born at Stevenage, in Hertfordshire, upon the 2nd of June, in 1850. He was the son of Joseph and Anne Bates of that town. Whilst still a lad he was apprenticed as a carver to the firm of Farmer and Brindley, sculptors and marble merchants, of 63, Westminster Bridge Road. He began his career by cutting stone rosettes and foliations. He carved the ornaments in many new churches and buildings in various parts of the provinces during the seventies, but in 1879 he returned to London, and worked only at such carving as could be done in the workshop in Westminster Bridge Road, spending his evenings in study at the neighbouring School of Art at Lambeth. Here for three months he was under the influence of M. Jules Dalou. He won a silver medal in the national competition at Kensington with

the first head he modelled from life in the schools. On Dalou's return to Paris, Bates entered the Royal Academy Schools; his career there was short and brilliant, for in 1883 he won the gold medal and the travelling studentship of £200 with his relief of "Socrates Teaching the People of Agora." After trying several arrangements for this composition, Bates at last, when the time was getting short, saw an old workman taking his mid-day rest in Kensington Gardens and holding forth to his companions; from this beginning the successful group took form; it was carried out in marble, and presented to Owen's College, Manchester, by Mr. Alfred Waterhouse, R. A. The model was exhibited at the Royal Academy in 1884, and the marble relief in 1886. With the scholarship money Bates took a studio in Paris and by Dalou's advice worked under the direction of M. Rodin, who, when he saw what his pupil could do, refused all return for his trouble. The three Æneas panels and the head of Mr. J. P. Russell, an Australian painter, were modelled in Paris. These reliefs were exhibited at the Royal Academy in 1885, they are in bronze, and are now in possession of the Earl of Wemyss. In 1887 appeared three panels from the story of Psyche. How she was taken from the mountain-head by Zephyrus; in 1889 the important group in the round, of a young athlete, crouching down and holding back two Danish boar-hounds, called "Hounds in Leash," a cast of which is now in the National Gallery; in 1890 the design for the altar frontal of Holy Trinity Church, Chelsea, a low relief representing the dead Christ laid in the Holy Sepulchre and two angels sitting, the one at the head and the other at the feet; and the same year the marble statue now in the National Gallery, "Pandora," purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest. In 1892, Bates was elected an Associate of the Royal Academy. He exhibited six works, "The Story of Endymion and Selene: how she conveyed him softly in sleep to old Mount Latmos," a panel in relief; a design for a chimney piece to receive this panel; a marble bust of G. H. B. Warner, Esq.; Dr. Guy's medallion in bronze; the memorial of James Tennant Caird; and a doorknocker in silver. This same year Bates exhibited at the Grosvenor Gallery a head cast in bronze by the lost wax method, a portrait study of his wife; it was called "Rhodope";

Lord Windsor had a marble replica of this work. True to his early training Bates continued to design and execute decorations for buildings : such as the bronze panels in low relief inscribed "Springtime and Harvest" flanking the recessed shop of Mr. Neave Hill, confectioner, Kensington High Street, Victoria, and the corbel to the oriel and other decorations at the Institute of Chartered Accountants.

During the last few years Bates produced a statue of Queen Victoria, for Dundee, two bronze busts, one of "The Most Noble the Marquis of Lansdowne, K.G.," which was sent to India for the approval of the Lansdowne Memorial Committee, and was purchased by the Maharaja Jotendro Mohun Tagore for Tagore Castle; and the other of Field Marshal Lord Roberts, V.C., G.C.B., etc., and the equestrian statue of that General with smaller figures grouped around the sides of the pedestal, which was exhibited in the courtyard at Burlington House during the exhibition of 1897. He left unfinished the equestrian statue of the Most Noble the Marquis of Lansdowne, K.G., which was subsequently finished by E. Onslow Ford, R. A.; both are now erected in Calcutta.

He died at his home, 10, Hall Road, St. John's Wood, London, very suddenly on 30th January, 1899.

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BEECHY (SIR WILLIAM), R. A.

B. 1753. D. 1839.

Portrait painter. Born at Burford, in Oxfordshire. He began life by studying for the law, but on arriving in London was influenced by a preference for art, and obtained admission as a student in the Royal Academy. At Norwich, in 1783, produced some successful full-length portraits, and on returning to London, acquired considerable celebrity. He painted the King, Queen and Princesses, and was appointed portrait painter to Queen Charlotte. In 1798 he was commissioned by King George the Third to paint a large Equestrian picture of a review, comprising numerous figures, which is now at Hampton Court. For this he received the honour of Knighthood, and was elected R. A. In 1835 he visited India where he received every encouragement. The Hon'ble Prossunno Coomar Tagore, C.S.I., was an admirer and a great

patron of Sir William Beechy. He painted the portraits of Babu Ganendro Mohun Tagore, Babu Cally Coomar Tagore, Babu Gopal Lall Tagore, now in the possession of Babu Gayanendro Nath Tagore ; Srimutty Sura Sundary Devi, eldest daughter of the Hon'ble P. C. Tagore, and other portraits for the Tagore family. His portraits include the most fashionable, literary and theatrical characters of the period. He resided many years in Harley Street, and towards the close of his long life sold his collections of art and retired to Hampstead, where he died.

BROUWER (ADRIÆN).

Dutch-Flemish School. Born in 1605 or 1606, at Oudenarde. Buried at Antwerp, on the 1st February 1638. Pupil of Frans Hals at Haarlem ; painted at Amsterdam, Haarlem, and after 1631 at Antwerp. Brouwer in the passion and vigour of his realism, as well as in the subtlety of his art, more than rivalled his contemporary, David Teniers, the younger. By far the most important collection of his works is to be found in the Alte Pinakothek at Munich. The Dulwich College Gallery possesses a fine example. There is another in the Ionides Collection bequeathed to the Victoria and Albert Museum. Brouwer is as yet unrepresented in the National Gallery.

CHINNERY (GEORGE), R. H. A.

D. 1857.

Portrait and landscape painter. His parentage and birth-place are not known, but he is believed to have studied in Dublin. He exhibited miniatures at the Royal Academy in 1791, and in 1798 was working in Dublin, where he was patronised by the Lansdowne family and elected a member of the Hibernian Academy. In 1803 he went to the East, visiting first Madras and Calcutta, where he painted the portrait of Gupi Mohun Tagore and other leading personages ; and after a residence of many years in the latter city moved on to China and settled at Macao, where he died in 1857. Chinnery was not only an excellent portrait painter, but practised in other branches of the art with much ability ; during his residence

in China he devoted himself chiefly to depicting Chinese life and scenery, both in oils and water colours, and executed a number of etchings, amongst them, "A Series of Miscellaneous Rough Sketches of Oriental Heads."

CONSTABLE (JOHN), R. A.

B. 1776. D. 1837.

John Constable was born at Bergholt, in Suffolk in 1776. His father intended him for the business of a miller, but Constable's taste for landscape painting early developed itself, and he resolved to be a painter. He became a student of the Royal Academy in 1800, received some instruction in landscape painting from R. R. Reinagle, R. A., and was much encouraged by Sir George Beaumont. In 1816 he married; and from 1820 he resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. He was elected a member of the Royal Academy in 1829, having been for ten years an Associate; and he exhibited altogether 104 works at the Academy. He died in London, the 30th of March 1837. Constable's landscapes are conspicuous for the simplicity of their subjects, consisting generally of a cottage, a village church, or green, or the simple meadow; some are distinguished for the effect of dew or rain. "There is a place," says Mr. Leslie, "among our painters, which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Gartin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes." "I love," said Constable, "every stile, and stump, and lane in the village: as long as I am able to hold a brush, I shall never cease to paint them."

"CORREGGIO."

Allegri (Antonio da Correggio).

Called *Correggio*, an illustrious Italian painter, born at Correggio, 1494. It is not certain with whom he studied: some Italian writers state that he was instructed by Francesco Bianchi and Giovanni Marani, called *T. Frari*, others say he was pupil to Leonardo da Vinci, and others still to Andrea

Mantegna. However that may be, he soon found new paths of art by himself. "Another charm," says Fuseli, "was yet wanting to complete the round of art—harmony. It appeared with Antonio Allegri, called Correggio, whose works it attended like an enchanted spirit. The *harmony* and the *grace* of Correggio are proverbial; the medium which, by breadth of gradation, unites to opposite principles the coalition of light and darkness, by imperceptible transition, is the element of his style. This inspires his figures with grace; to this their grace is subordinate; the most appropriate, the most elegant attitudes were adopted, rejected, perhaps sacrificed to the most awkward ones; in compliance with this imperious principle, parts vanished, were absorbed, or emerged in obedience to it. This unison of a whole predominates over all that remains of him, from the vastness of his cupolas to the smallest of his oil pictures." The harmony of Correggio, though assisted by exquisite hues, was entirely independent of colour: his great organ was *chiaro-oscuro*, in its most extensive sense. The principal work of Correggio is the great fresco painting in the cupola of the Cathedral at Parma. The dome of the Church of St. Giovanni, at Parma, is another of his master-pieces. Among his oil paintings the most celebrated are: the "St. Jerome" and two altar-pieces of the Church of St. Giovanni, Parma; "The Descent from the Cross," and "The Martyrdom of St. Placido," the "Notte" or Nativity, and the Magdalen Reading, in the Dresden Gallery; the "Marriage of St. Catherine" and the "Jupiter and Antiope" in the Louvre; the "Madonna" (*Vierge au Panier*) and the "Ecce Homo," in the National Gallery. Correggio died in 1534, aged 40 years.

Imitators and copyists of Correggio have been so numerous that it would be quite impossible to record all of them. There is little danger of being deceived by their exertions, as genuine works by the master are never, or almost never seen in sales, but remain forever in the public galleries where they have found their legitimate place. The amateur must consequently be satisfied when he can secure good copies. The best are by Pomponio *Allegri*, son and scholar of Correggio, by Antonio *Bernini*, Andrea *Comodi*, Giuseppe Maria *Crespi*, Antonio *Bruno*, Bernardo *Gatti*, Giulio Cesare *Procaccini*, Sebastiano *Ricci*, Francesco Maria *Rondani*, and Bartolomeo *Schidone*.

Copies by *Bernabei*, *Bologna*, *Cornara*, *Gandini*, *Gregorio di Ferrari* and *Lorenzo Ferrari*, *Gervasio Gatti*, *Girolamo Mazzuoli*, *Fernandino Porta*, *Ercole Procaccini*, *Samacchini*, and *Torelli*, are less valuable.

DANIELL (THOMAS), R. A.

B. 1749. D. 1840.

Thomas Daniell was a man of versatile ability and enormous energy. He was the maker of his own fortune, having been born at the Chertsey inn, kept by his father, in 1749, and apprenticed to a heraldic painter, a trade then dying out. However profitable it had been, probably Daniell would not have adhered to it, as he was animated, at a time when the representation of natural scenery under atmospheric conditions of effect was merely struggling into existence, with a love of the romantic and beautiful in architecture and nature. *The sentimental affectation for landscape*, so cleverly satirized by Lord Macaulay, did not indeed influence him; his bias was towards archæology and botany, and led him at last to India. Up to 1784 he painted topographical subjects and flower pieces. By this time his two nephews had come under his influence, the youngest being apprenticed to Medland, the landscape engraver, and the elder, William, was under his own care. In this year (1784) he embarked for India accompanied by the boy, and found at Calcutta ample encouragement and was greatly patronised by the Tagore family. Here he remained ten years, and on returning to London he published his largest work, *Oriental Scenery*, in six large volumes, not completed till 1808. From 1795 till 1828 he continued to exhibit Eastern subjects, temples, jungle hunts, etc., and at the same time continued the publication of illustrated works. These are—*Views of Calcutta*; *Oriental Scenery*, 144 plates; *Views in Egypt*; *Excavations at Ellora*; *Picturesque Voyage to China*. These were for the most part executed by an engraving process now almost forgotten, called *aquatint*, and, although they do not show the accuracy of detail now understood, are valuable authorities. He was made Royal Academician in 1799, Fellow of the Royal Society about the same time, and at different times member of several minor Societies. His nephews both died before him, his Indian period had

made him independent, and he lived a bachelor life in much respect at Kensington till the age of ninety-one, dying 19th March 1840.

EASTLAKE (SIR CHARLES L.) P.R.A.

B. 1793. D. 1865.

Sir Charles L. Eastlake, P.R.A., was born on the 17th of November 1793, at Plymouth, where his father held the office of Solicitor to the Admiralty. He was educated at Plympton Grammar School, in which Sir Joshua Reynolds had also been brought up; and he passed a short time at the Charterhouse School in London. Here, while still very young, about 1809, partly through the influence of his fellow townsman, B. R. Haydon, who had just then finished his picture of "Dentatus," he determined on painting for a profession, became a pupil of that master, and also attended the schools of the Royal Academy for a few years, during the keepership of Fuseli.

As early as 1813 the young painter exhibited an ambitious effort at the British Institution:—"Christ raising the daughter of the Ruler of the Synagogue;" this picture, of considerable size, Sir Charles painted in his twentieth year.

In 1814, after the peace, he was sent by Mr. Jeremiah Harman to Paris to copy some of the remarkable works that had been gathered together by Napoleon in the Louvre, but the escape of the Emperor from Elba in the following year caused him to return home again, and for a time he devoted himself to the study of portrait painting at Plymouth. While there in 1815 he had the opportunity of seeing Napoleon on board the *Bellerophon*, then on its way to St. Helena, and from memory, aided by some sketches which he contrived to make, while the Emperor was standing at the gangway of the ship, he painted a portrait of him, a full-length figure, life-size, which was considered a good likeness. It is engraved in half-length in the Art Journal for 1848, from a picture, now the property of the Marquis of Lansdowne.

In 1815 also Sir Charles exhibited a second historical picture at the British Institution:—"Brutus exhorting the Romans to revenge the death of Lucretia."

In 1817 he went to Italy, being one of the first English artists to visit Rome after the Peace; and in 1819 he visited

Greece, in the company of Sir Charles Barry and Mr. Donaldson, returning in the following year to Rome by way of Sicily. He remained in Italy altogether fourteen years, his time being spent chiefly at Rome and Ferrara. The picturesque character of the Italian and Greek national costumes seems to have so far fascinated the painter as to have drawn him from the department of history with which he had commenced his career, to the class of genre painting; and during nearly the whole of his long residence abroad from 1820, his pictures were almost exclusively drawn from peasant life, the Italian banditti constituting his favourite subject.

He exhibited a large historical picture at the British Institution in 1820, representing "Mercury bringing the Golden Apple to Paris." In 1823 he sent to the same Institution five pictures of banditti, painted at Rome; and in the following year six small works of a similar character, representing simple peasants or brigands. In 1825 he exhibited three more of the same class of works; but from this year forth he sent his pictures no longer to the British Institution, but to the Royal Academy.

His name first appeared in the Academy Catalogue in 1823, when he sent three views of Rome to the Exhibition.

But the first of Sir Charles Eastlake's works which attracted any considerable notice was the large picture of "The Spartan Isidas," exhibited in 1827. The story is from Plutarch's Life of Agesilaus. The young warrior, suddenly called while in his bath to repel an attack of the Thebans, seized his sword and spear and rushed naked as he was into battle, causing a panic among the enemy, who, both from his appearance and his deeds, judged him to be some guardian deity; though he slew many, he escaped himself without a wound. Sir Charles selected this picture, now the property of the Duke of Devonshire, to exhibit in Paris, at the Universal Exhibition of 1855. It procured him his election as an Associate of the Royal Academy. In 1828 appeared the beautiful and popular picture, an "Italian scene in the *Anno Santo*, Pilgrims arriving in sight of Rome and St. Peter's, Evening." He repeated this subject in 1835 and again in 1836, introducing only some slight alterations in the composition. In 1829 he exhibited a poetical landscape, entitled "Lord Byron's Dream," and in the following year he became an academician, returned

to England, and established himself in London, at No. 13, Upper Fitzroy Street; when he removed in 1843 to No. 7, Fitzroy Square, where he henceforth constantly resided in London.

Sir Charles Eastlake's pictures are not numerous. He was too much engaged in literature and with other occupations to admit of a very close application to the practice of his profession. In 1833 he exhibited "Greek fugitives; an English ship sending its boats to rescue them;" in 1834 "The escape of Francesco de Carrara, last Lord of Padua, and Taddea d'Este, his wife, from Galeazzo Visconti, Duke of Milan," of which there is a repetition in this collection; in 1837 "An Arab Chief selling Captives, Monks endeavouring to ransom them;" "History" "Philosophy." The latter two are now in the possession of the Maharaja Tagore, K. C. S. I., in 1838 "Gaston de Foix before the Battle of Ravenna," in which the Knight was killed; in 1839 "Christ blessing little children;" in 1840 "The Salutation of the aged Friar;" in 1841 "Christ weeping over Jerusalem," of which the Vernon picture is a repetition; and in 1843 "Hagar and Ishmael." The last is a composition of rare simplicity and beauty. From this time his name did not often appear in the Royal Academy catalogue. Among his latest works are several ideal portraits of women, painted with great delicacy. He contributed altogether fifty-one pictures to its exhibitions, extending over a period of thirty-three years, exhibiting five works only after he became President of the Academy, having succeeded Sir Martin Shee in that office in 1850, when as is usual on the occasion, he received the honour of Knighthood from Queen Victoria.

We have yet to follow Sir Charles Eastlake's career in his literary and official capacity.

In 1841 he was appointed secretary to the Royal Commission for decorating the New Palace of Westminster and conducted all the business of that Commission until its dissolution after the death of H. R. H. the Prince Consort, its President.

The papers or appendices accompanying the periodical Reports of the Commissioners written or collected and edited by the Secretary, are most valuable contributions to the practical literature of art. He had previously written a few

articles for the *Penny Cyclopædia* ; and in 1840 he published a translation of Goethe's *Theory of Colours*, with a dedication to his friend and patron, Mr. Jeremiah Harman. In 1842 he edited a translation of Kugler's *Italian Schools of Painting* ; but his chief literary labour is the very learned volume entitled *Materials for a History of Oil Painting*, 1847, dedicated to the late Sir Robert Peel. This work, as regards the Flemish School at least, perhaps exhausts the subject of *vehicles and methods of painting*.

On the death of Mr. Segnier, the original Keeper of the National Gallery, in 1843, Sir Charles (then Mr.) Eastlake was appointed to succeed him. This office, however, he resigned in 1847. In 1850, as President of the Royal Academy Sir Charles became an *ex-officio* Trustee, and in 1855, on the occasion of the reorganisation of the management of the Institution, he was appointed Director of the National Gallery for a term of five years, an appointment which was renewed in 1860, and in 1865. The great feature of this new management was, that Parliament voted an annual sum for the purchase of pictures ; and the consequence has been a steady and vast increase of the collection, independent of gifts and bequests.

In 1849 Sir Charles married Elizabeth, the daughter of the late Dr. Rigby ; a lady distinguished for her literary attainments, being the authoress of several original works, and the translator of some others. In 1853 he received the honorary degree of D. C. L. from the University of Oxford, and in 1855 he was made a Chevalier of the Legion of Honour by the Emperor of the French. He was a fellow of the Royal Society, and a member of several foreign academies.

In August 1865 he left England on his usual annual tour on the continent, with a view of acquiring further examples for the National Gallery. In Milan, however, he was attacked by severe illness, but having somewhat recovered, he removed in the month of October to Pisa. He shortly afterward became again seriously ill, and early on the morning of Sunday, the 4th of December, he died, at Pisa, in his 73rd year. His body was brought to England, by desire and at the cost of the Royal Academy ; and on Thursday, the 18th of January 1866, it was deposited in a vault constructed for it in Kensal Green Cemetery.

ETTY (WILLIAM), R. A.

B. 1787. D. 1849.

William Etty was born at York, March the 10th, 1787 ; his father was a miller. In 1798 he was apprenticed to Robert Peck, a letterpress printer at Hull, with whom he served seven years, but, says Etty in his autobiography, "I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily." In 1806, he removed to London, to his uncle, Mr. William Etty, of Lombard Street, and at once earnestly prepared himself to enter as a student at Somerset House. His first academy, however, was the plaster-cast shop kept by Gianelli, in Cock Lane, Smithfield, where Etty made a drawing of the ancient group of Cupid and Psyche, which procured him admission into the Royal Academy ; he and Collins entered it the same week in 1807. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence, residing at that time in Greek Street, Soho Square, but the incessant occupation of Lawrence left him little leisure to assist his pupil, and Etty's difficulties were so great, that he writes : "Despair almost overwhelmed me, I was ready to run away, I felt that I could not get on, but a voice within said *persevere* ! I did so, and at last triumphed, but I was nearly beaten."

When his year was expired, Etty painted from nature, and copied the "old masters" in the British Gallery ; this, he says, he found easy, after copying Lawrence. He was also a constant student in the "Life School" of the Royal Academy. His industry was indefatigable, yet he tells us he tried for all medals, gold and silver, and never got any of either. He ventured at one time to send six pictures to the Academy exhibition, all were rejected ; this happened year after year at the Academy, and at the British Gallery, but by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his evil fortune, and by such works as "The Coral Finders," exhibited in 1820, "Cleopatra," exhibited in the following year, and some others, he established a reputation and at length entered upon his great career. In 1822 Etty went to Italy, visiting Venice, Florence, Rome and Naples, but it was in Venice that he found

the greatest attractions ; “ Venice, the birthplace and cradle of colour, the hope and idol of my professional life ! ” He studied in the Academy there, and was elected an honorary member of it.

He returned to London early in 1824. The first picture he exhibited after his return was “ Pandora crowned by the Seasons, ” in the Exhibition of 1824, for which he was chosen an Associate of the Royal Academy ; and in 1828 he became a member.

In the autobiography mentioned in this notice, Etty has himself pointed out what he considered his greatest works : “ To the pure in heart, all things are pure : ” my aim in all my great pictures has been to paint some great moral on the heart ” — “ The Combat, ” *the beauty of mercy* ; the three “ Judith ” pictures, *patriotism*, and self-devotion to country, people and God ; “ Benaiah, ” David’s chief captain, *valour* ; “ Ulysses and the Syrens, ” the importance of resisting *Sensual delights*, or an Homeric paraphrase on “ The Wages of Sin is Death ” ; three pictures of “ Joan of Arc, ” *Religion, Loyalty, and Patriotism*, like the modern Judith. In all, nine great pictures, “ as it was my desire to paint three times three. ”

In the summer of 1849 an exhibition of Etty’s works, to the number of 130 pictures, took place in the great room of the Society of Arts, at the Adelphi, in a surprising manner displaying the great powers of this distinguished English painter especially as a colourist. Etty died in the same year, 1849, in his native place, York, on the 13th of November ; he was never married, and having lived a very retired life, he accumulated a considerable fortune.* He contributed one hundred and thirty-six pictures to the Royal Academy exhibitions.

GIBSON (JOHN), R. A.

John Gibson was born at Gyffen, near Conway, and was the son of a market gardener. When he was nine years of age his father and mother removed to Liverpool, where a

* See his Autobiography in the *Art Journal* for 1849 and the “ *Life of William Etty*, ” by A. Gilchrist, 2 vols. 8vo. London, 1855. There is a fine engraving of the “ Combat ” by G. T. Doo, R.A.

stationer, named Tourneau, lent the young artist drawings and casts to copy. At the age of fourteen he was bound apprentice to Messrs. Southwell and Wilson to learn cabinet-making. After a year he was moved into the wood-carving department, and was much employed in that art. In 1816 he exhibited at the Royal Academy two portrait busts, one of H. Parkes, and a "Psyche borne on the Wings of Zephyrus." The last work he did in Liverpool before he left for London in 1817 was a mantle-piece for Sir John Gladstone, the father of William Ewart Gladstone. He dreamed a dream that a great eagle carried him away to Rome, so he forthwith set out and arrived in the Eternal city on the 20th of October in the year 1817. He was welcomed by Canova in a generous manner. During his first residence in Rome he carved the "Mars and Cupid," now at Chatsworth; a "Psyche and Zephyrus," for Sir George Beaumont, a bass-relief of "Hero and Leander" for the Duke of Devonshire, and for Henry Sandbach the "Hunter and Dog" and "Hylas and the Nymphs" now in the National Gallery of British Art, London. In the year 1833 he was elected an associate of the Royal Academy of Arts, and a full Academician in the year 1838. During 1844 he was in London, but he returned to Rome and carved the "Proserpina" for Dwarka Nath Tagore, now at Tagore Castle, and remained there during all the troublous times of 1847 to 1849. When the French came to Rome he removed to Lucca. In 1850 he came back to London to model the statue of Her Majesty the Queen Victoria, with the figures of Justice and Clemency, for the Princes' Chamber in the Houses of Parliament. He took five years to complete for Mr. Preston the celebrated Statue of Venus, known as the "The Tinted Venus," and would not part with it for four years more after that. It was a replica of the uncoloured statue carved for John Nield after the artist's sojourn in Lucca. "The Tinted Venus" was exhibited at the International Exhibition of 1862 and was much discussed and admired. John Gibson died in Rome on the 27th day of January 1866, aged 76 years. With the exception of a few small legacies, he left his whole fortune and the contents of his studio to the Royal Academy, London, and there may be seen a gallery full of his casts and some few works in marble.

GOTCH, (THOMAS COOPER).

Artist; born at Kettering, 10th December, 1854; fourth son of Thomas Henry Gotch. Educ. Private School, Kettering Grammar School; studied Art at Heatherley's, Antwerp, Slade School and under Jean Paul Laurens in Paris, third Medal Salon Paris, 1896; 2nd Medal Salon Paris, 1896; Small Gold Medal Berlin, 1896. *Publications*:—Destiny, 1886; Twixt Life and Death, 1890; My Crown and Sceptre, 1892; The Studio† 1892; Portrait of Miss Hegan-Kennard, 1894; and a Golden Dream, 1893; The Child Enthorned, 1894; The Child in the World, and Death the Bride, 1895. Alleluia, purchased by the Trustees of the Chantry Bequest, 1896; The Heir to All the Ages, 1897; The Awakening, 1898; A Pageant of Childhood, 1899; The Dawn of Womanhood, 1900, etc. Address: Shottermill, R. S. O., Club: Arts.

GUIDO (GUIDO RENI, in England known as GUIDO).

B. 1575. D. 1642.

Bolognese School. Born at Calvenzano, near Bologna, on the 4th November, 1575. Died at Bologna on the 18th August 1642. Pupil of Carracci, and afterwards the recognised head of the Bolognese School. Guido's first works were in the naturalistic style of Carravaggio. He afterwards developed and practised with commanding ability the more idealistic and conventional manner with which he is chiefly identified.

HAMILTON (SIR WILLIAM).

B. 1730. D. 1803.

Sir William Hamilton, antiquary and patron of the fine arts, was born in 1730 of a noble but needy Scottish family. Of his early life and education we know nothing beyond the fact that he was equerry to Prince George, afterwards George III., whose foster-brother he is said to have been; but in his

† Purchased by the Maharaja Tagore from the Calcutta Art Exhibition.

twenty-fifth year he married a young and beautiful heiress, whose fortune placed him in affluence. In the first parliament of George III, Hamilton sat as a member for Midhurst; and in 1764, he was accredited Ambassador to Naples, an office which he retained till 1800. On proceeding to his post his attention and interest were at once awakened by the discoveries at Pompeii and Herculaneum, and he took up the study of antiquities with ardour. The Porcinari collection of Greek and Etruscan vases, purchased in 1765, was the nucleus of a valuable collection of his own, now for the most part in the British Museum. Engravings and descriptions of the most valuable pieces are given in the famous *Antiquities Etrusques, Grecques, et Romaines, tirées du Cabinet de M. Hamilton*, edited by D'Hancarville, and published at Naples in 1766-67. Hamilton also contributed liberally to the Museum at Portici, and gave much attention to the MSS. and other valuable articles rescued from the buried cities; but his efforts were almost nullified by the inertness of the Neapolitan Court, which was even suspicious of his zeal. Natural History and Science also were not neglected by him. Between 1764 and 1767 Hamilton paid numerous visits to Vesuvius, Etna, and the Lipari Islands, accompanied by a young artist, Pietro Fabris, who made drawings of the noteworthy objects and appearances under Hamilton's directions. The result of these excursions, first sent as letters to the Royal Society, of which he became a member in 1766, was afterwards expanded into two works:—*Observations upon Mount Vesuvius, Mount Etna, and other Volcanoes of the two Sicilies*, published at London in 1772 and *Campi Phlegreæi*; a collection of plates illustrating the volcanic phenomena, accompanied by concise descriptions in English and French. Published at Naples in 1776-77. A *Supplement* to the latter described the eruption of Mount Vesuvius in 1779. Hamilton's daughter died in 1775, and his first wife in 1782. In 1772 he was made K. C. B., and in 1791 Privy Councillor. His continued interest in art and antiquity is manifested by his contributions to the *Philosophical Transactions* of the Royal Society from 1767 to 1795, and to the *Archæologia* in 1777, as well as by his generosity to artists and antiquaries, such as Morghen, Winckelmann, and Piaggi. Recalled in 1800, he died April 6th. 1803.

HERRING (JOHN FREDERICK).

B. 1795. D. 1865.

This distinguished horse painter was a Native Englishman, but his family was originally Dutch. As an artist he was self-taught; at one time he was a stage coachman, having driven the "York and London Highflyer" for four years. He first painted horses at Doncaster and has made portraits of thirty-three successive winners of the St. Leger there. Among his best works are: "Returning from Epsom"; "The Derby Day"; "The Market Day"; "The Horse Fair," etc. Herring was a frequent exhibitor at the British Institution and at the Royal Academy. He died at Tunbridge, Kent, on the 23rd of September 1865, in his seventy-first year. He was animal painter to H. R. H. the Duchess of Kent, and His Majesty possesses several portraits of horses by him.

HOME (ROBERT).

(cir. 1746—1834).

A brother of Sir Everard Home, *Bart.* Robert Home studied under Angelica Kauffmann, R.A., and began exhibiting at the Royal Academy in 1770. Between that year and 1813, twenty-three of his pictures were hung. In 1778 he was practising in Dublin, whence he proceeded to India, arriving at Madras in 1790. He accompanied the army to Seringapatam and painted series of views illustrative of the campaign. In 1794 he produced the portrait of Lord Cornwallis for the Madras Exchange. This gained for him a considerable reputation. The picture of General Medows, painted at the same time, is probably also from Home's brush. At the end of 1792 Home arrived in Calcutta, and proceeded shortly afterwards to Lucknow, where he was appointed portrait and historical painter to the Nawab Asaf-ud-daula. In 1795 he painted for Madras a portrait of Sir Eyre Coote, probably from an original by Dance, then in the possession of General Claude Martine at Lucknow. On the death of the Nawab in 1797, Home settled in Calcutta where he painted portraits of the principal residents, and became member and Secretary of the Asiatic Society of Bengal. He commenced the Society's collection of paintings, which now

includes some twenty-five examples of his work. He sent home for exhibition at the Royal Academy pictures entitled "The reception of the hostage Princes of Mysore by the Marquess Cornwallis," and "The death of Colonel Moorhouse at the storming of Bangalore." He also painted full-lengths of the Earl of Mornington and Colonel Wellesley. The first of these is in the India Office Collection (No. 2).

Subsequently Home was engaged on a fixed salary by the Nawab Vizier of Oudh, Saadet Ali Khan; and after the latter's death he served Ghazi-ud-din Haidar, King of Oudh. Heber says that Home "made several portraits of the King redolent of youth, and radiant with diamonds." The bishop himself sat to Home at Lucknow in 1824.

Home's portraits were well drawn and painted. There is a half length of him by Gregory in the collection of the Asiatic Society of Bengal.

HUDSON (THOMAS).

An English portrait painter.

LAMBERT (GEORGE).

B. 1710. *D.* 1765.

An English *landscape* painter.

LANCE (GEORGE).

George Lance, the most distinguished of English fruit, flower, and still-life painters, was born in 1802 at Little Easton, near Dunmow, in Essex, and acquired the practice of his art in the studio of Haydon, the historical painter. Lance's pictures are well known, and he has acquired indeed a European reputation by the many admirable works he has contributed during the last thirty years to the exhibitions of the British Institution and the Royal Academy, but more frequently in the rooms of the Institution.

LANDSEER (THOMAS), A. R. A.

B. 1795. *D.* 1880.

Engraver. Eldest son of John Landseer and brother of Sir Edwin Landseer, whose works owed much of their

popularity at first to his brother's fine and spirited engravings. Elected an Associate of the Royal Academy in 1868.

LEGROS (ALPHONSE).

Was for some time Slad Professor of Fine Arts, at University College, London.

LOUTHERBOURG (PHILIP JAMES de), R.A.

B. 1730. D. 1812.

An eminent landscape painter, born at Strasburg, about 1730, studied under Carle Vanloo and probably also under Casanova. He soon became popular for *battles, hunting, and sea-pieces*, and for landscapes in the manner of Berghem. In 1771 he went to England, and was elected in 1782 a member of the Royal Academy. Died at Chiswick in 1812. His works, which were in his time more praised than they deserved, are now considered of little value; moreover, they have been so closely imitated, that their genuineness is almost always doubtful.

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MURILLO (BARTOLOME' ESTEBAN).

B. 1618. D. 1682.

An illustrious Spanish painter, born at Pilas, a small town near Seville, on the 1st of January, 1618, studied under Juan del Castillo. His first subjects were *rustic and beggar boys or girls*, in which he exhibited a faithful and accurate attention to nature, and a simplicity of character, quite peculiar. His pictures of this first manner are vigorously coloured, but with the dark and heavy shadows of his master, and lack the tenderness and suavity that distinguish his later productions. The fame of Don Diego Velasquez, then at its zenith, soon inspired the young master with a desire to visit Madrid, and in 1642, he set out for the Capital. On his arrival he was admitted into the Velasquez Academy, and he spent three years under such favourable circumstances, continually studying the works of Titian, Rubens, and Vandyck. In 1645 he returned to Seville and resumed his practice with immense success. From that time his subjects were chiefly *religious, or*

scriptural. Few painters have a juster claim to originality of style than Murillo; all his works are distinguished by a close and lively imitation of nature. His pictures of the Virgin, Saints, Magdalenes, etc., are stamped with a characteristic expression of the eye, damp and tender, and have a national peculiarity of countenance and costume which are very remarkable. There is little of the academy or the ideal discernable in his design or his composition; it is a chaste and faithful representation of what he saw or conceived; truth and simplicity are never lost sight of; his colour is clear, sweet, and harmonious. Murillo died in Seville, 1682. His works command enormous prices. The National Gallery paid 4,000 guineas for a picture of the Holy Family, and the Louvre £24,000 for the Soult 'Assumption'—the largest price ever paid for a picture. Among his almost innumerable *imitators and copyists*, Don Pedro Nunez, Francisco Ochoa, Fr. Osorio, Lorenzo Quiros, José Rubira, and most of all Don Alonso de Tobar, the professed imitator, were the most successful. Next come Miguel de Aguila, Fr. Antolinez, Seb. Gomez, called *El Mulato* de Murillo, Juan Garzon, Felipe de Leon, Llorente, Juan Gutierrez, Este'ban Marquez, Tommaso Martinez, Pineda Perez, and for the most part scholars of the master.

MURRAY (THOMAS).

B. 1666. D. 1724.

An eminent British painter, born in 1666. Studied under John Riley, and painted portraits with considerable merit. Died 1724.

OPIE (SIR JOHN,) R. A.

B. 1761. D. 1807.

John Opie, historical and portrait painter, was born at St. Agnes, near Truro in May 1761. He early showed a taste for drawing, and for scholarship also, having at the age of twelve mastered Euclid and opened an evening school for arithmetic and writing. Before long he won some local reputation by portrait-painting; and in 1780 he started for London, under the patronage of Dr. Wolcot (Peter Pindar).

who hoped to win credit, and still more substantial benefits, from the fame of his young protégé. Opie was introduced to the town as "The Cornish Wonder," a self-taught genius. The world of fashion, ever eager for a new sensation, was attracted; the carriages of the wealthy blocked the street in which the painter resided, and for a time he reaped a rich harvest by his portraits. But soon the fickle tide of popularity flowed past him, and the painter was left neglected. He now applied himself with redoubled diligence to correcting the defects which marred his art, meriting the praise of his rival Northcote: "Other artists paint to live; Opie lives to paint." At the same time he sought to supplement his early education by the study of Latin and French and of the best English classics, and to polish the rudeness of his provincial manners by mixing in cultivated and learned circles. In 1786 he exhibited his first important historical subject, the Assassination of James I., and in the following year the Murder of Rizzio, a work whose merit was recognised by the artist's immediate election as associate of the Academy, of which he became a full member in 1788. He was employed on five subjects for Boydell's "Shakespeare Gallery"; and until his death, on the 9th of April 1807, his practice alternated between portraiture and historical work. His productions are distinguished by breadth of handling and a certain rude vigour, individuality, and freshness. They are not wanting in grace, elegance, and poetic feeling. Opie is also favourably known as a writer on art by his "*Life of Reynolds*" in Wolcot's edition of Pilkington, his *Letter on the Cultivation of the Fine Arts in England*, in which he advocated the formation of a national gallery, and his *Lectures* as professor of Painting to the Royal academy, which were published in 1809, with a memoir of the Artist by his widow.

PATER (JEAN-BAPTISTE-JOSEPH).

B. 1696. D. 1736.

French School. Born at Valenciennes in 1696. Died at Paris on the 25th July, 1736. Pupil of his fellow-townsmen Watteau, whose impatient and irritable disposition was the cause that Pater did not remain long with him. Watteau, in the last months of his life, repented of his injustice, frankly

owning that he had feared the possible development of his pupil's ability. He then sent for him, and as long as his strength endured, continued to give him lessons. Pater subsequently declared that this was the only fruitful teaching that he had ever received. Like that of Watteau, though in another fashion, the character of Pater was strangely at variance with his work. He lived under the constant apprehension that his health might give way before he had secured a competency, and laboured day and night to amass wealth. The result was that he died, worn-out, at the age of forty. Pater was received at the Académie Royale on the 31st December, 1728, on presentation of a "Réjouissance de Soldats."

Although high rank has been accorded to him as a painter of *Fêtes Galantes*, his art cannot be regarded as more than a faint echo of that of his master. He had no genuine artistic personality of his own, yet he maintains a place beside his more gifted contemporaries in virtue of the delicacy and sparkle of his colour, the evenness and brilliancy of his general tone, and the essentially decorative aspect of his works. By far the most remarkable series of Pater's paintings is to be found in the Royal Prussian Palaces in and near Potsdam. The Wallace Collection comes next, but with a wide interval. Characteristic examples of his art are to be found in the Lacaze Collection now in Louvre, at Buckingham Palace, in the National Gallery of Scotland, the Jones Collection at the Victoria and Albert Museum, the Arenberg Collection at Brussels, the Museum of Angers, and especially in the Collections of the Marquise de Lavalette, Mr. Alfred de Rothschild, The Maharaja Tagore, K.C.S.I., and Miss Alice de Rothschild.

POTTER (PAUL).

A celebrated Dutch painter, was born at Eukhuysen in 1625. He had no other instructor than his father; yet by the power of Genius, his improvement was so extraordinary that he appeared an expert master in his art at the age of fifteen. He carefully designed every object from nature, and it was his constant practice in his walks in the fields, the only recreation he allowed himself, and sketch every object that attracted his attention. His subjects were *Landscapes with*

different *animals*, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, transparent and true to nature, his touch free and delicate, his outline perfectly correct, his skies, trees, and distances show generally a remarkable freedom of hand and masterly ease, while his animals are exquisitely finished. There is usually in his pictures a brilliant effect of sunshine with a lustrous glitter in his colouring that is peculiar to himself. His works are for the most part of small cabinet size, though he was not incapable of painting on a large scale, as is evinced in his picture of a herdsman and cattle, in the Collection of the Prince of Orange, with figures as large as life, designed and painted with surprising energy and fidelity. Paul Potter died young in 1654. His works are set down at the round number of about 140 and always command the most enormous prices. Some of the finest examples of his work are to be found at the Hague. The Hermitage at St. Petersburg, The Louvre, and in some private collections, including those of Bridgewater House and Grosvenor House. Buried at Amsterdam on the 17th January 1654.

RAFFAELLE (SANTI).

Indira Gandhi National
Centre for the Arts

B. 1483; D. 1520.

Wrongly called *Raphael Sanzio da Urbino*, has been styled the prince of painters by the general approbation of mankind, and he is almost universally acknowledged to have possessed a greater combination of the higher excellencies of art than has ever fallen to the lot of any other individual. He was the son of Giovanni Santi, a painter of little celebrity, and was born at Urbino, in 1483. His father removed not long afterwards to Perugia, where, having instructed the boy in the elements of design and discovering his extraordinary talents, he sought for him a more able master, and placed him in the school of Pietro Perugino. Under this illustrious teacher he made great progress, soon surpassed all his fellow-students, and even Perugino himself, if some historians may be credited, who cite in proof of his first work of "St. Niccolo da Tolentino crowned by the Virgin," the "Coronation of the Virgin" and her "Marriage" at Perugia, and some other early pictures, painted about his 18th year, entirely in the style of Perugino,

but with a finer expression of the heads. About this time, Bernardino Pinturicchio was commissioned to execute great works in the Cathedral of Siena, and, according to Vasari, feeling himself incompetent to the vast undertaking, he engaged the assistance of Raffaello, who made the designs and cartoons for all the works. The story is, to say the least, highly improbable. It is a fact that Raffaello only went to Florence about 1504, saw there the cartoons of Buonarroti and Leonardo da Vinci, prepared in competition for the great prize offered by the city, and only then became acquainted with the new style of painting. At the same time he studied assiduously the works of the earlier masters, especially Giotto and Masaccio, as his subsequent pictures show evidently. The death of his parents obliged him to hasten home, and while in Perugia he painted several of his best easel works, among which two "Madonnas," "St. George," "St. Michael," "Christ praying in the Garden," and the "Marriage of the Virgin," called *lo Sposalizio*; by these performances may be measured the progress he had made in his first visit to Florence. They partake of the style of Perugino, with little of the dignity, power, and grandeur of his later performances, but are distinguished for the sensibility and feeling belonging to the earlier school. His desire for improvement drew him a second time to Florence, where he zealously pursued his studies of the old masters and derived great advantage from the acquaintance of Fra Bartolomeo. He seems to have spent in study the whole time of his residence in that city; at least it is known that he executed nothing there but a few portraits, and the cartoon of the "*Entombment of Christ*;" the picture itself he painted at Perugia where he spent a few months, returning afterwards (the third time) to Florence. Again, his studies were his chief employment, and he executed at this time only two pictures: the "Madonna," called "*La belle Jardiniere*," now at Paris, and the "Madonna with the Fathers of the Church," now at Brussels. Having previously acquired the excellencies of the greatest masters of the Romagna, Raffaello possessed himself of those of the Florentine school: he now considered himself competent to undertake great works, and accordingly his uncle Bramante, the architect of St. Peter's, procured him employment at Rome, by recommending him to Julius II, to decorate the Vatican.

At the beginning of 1508, aged only twenty-five, he began the pictures of the splendid suite of apartments, called *La Segnatura*: the first were an emblematical representation of Theology. The Pope was so satisfied with the performance that he ordered all the works of Bramantino, Pietro della Francesca, and others to be effaced, on the walls of the chamber, in order that the whole might be decorated by Raffaelle. The mandate was instantly put in execution, and the works of the former masters disappeared, with the exception of one painted by Perugino, and some ornamental parts of Sodoma, preserved at the instant solicitation of Raffaelle himself.

From this time (about 1509), no trace is to be found in the works of the young master of his first style; he has abandoned every vestige of the antique gilding and manner. On the second wall of the chamber, he represented Philosophy, in the famous picture of fifty-two figures, now styled the "School of Athens;" on the third wall, Jurisprudence; on the fourth, Poetry. These achievements, finished in 1511, are the first examples of his third and best style. Towards the close of 1512, he commenced the pictures of the second apartment of the Vatican. The first subject was "Heliodorus driven from the Temple by the prayers of Onias;" on the other side of the chamber the "Miracle of the Mass at Bolsena," the "Deliverance of St. Peter from prison," and "Leo the Great stopping the progress of Attila." During the completion of these works (1513) Julius II died, and was succeeded by Leo X., who continued Raffaelle in his employment; it is understood that the two last pictures are illustrative of the history of the Pontiff himself, who had been imprisoned at Ravenna. In the third apartment, Raffaelle painted four pieces representing "The Victory gained by St. Leo IV over the Saracens," the "Conflagration of the Borgo Vecchio," the "Coronation of Charlemagne," and "Leo III vindicating himself before that monarch." The three chambers called the *Stanze*, occupied Raffaelle nine years, and were completed in 1517. He then turned his attention to the decoration of the *loggie*, or exterior galleries of the palace, connecting the rooms; these works were chiefly executed from his cartoons by his disciples Giulio Romano, Giovanni Francesco Penni, Pierino del Vaga, Pellegrino da Modena, Polidoro da Caravaggio

Giovanni da Udine, etc. This series of subjects is generally denominated Raffaelle's Bible. At the same time he designed the famous cartoons for the tapestries of the Papal Chapel, which were left in Flanders, were purchased by Charles I, at the recommendation of Rubens, and are now in the South Kensington Museum.

The immense works in the Vatican did not prevent Raffaelle from engaging in numerous other undertakings - he decorated the palace of Antonio Chigi (now Farnesina) with frescoes ; he painted in oil the "St. Cecilia," now in the Louvre ; the "Holy Family," called *la Perla* ; Christ bearing his Cross called "*Lo Spasimo da Sicilia*," and "*La Madonna al Pesce*" —the three last now in the Escorial—the "Portrait of Julius II" now at Munich [there is a replica in the national Gallery], the "Portrait of Leo X," at Paris ; the, "Madonna della Seggiola," in the Florentine Gallery ; the "Madonna, di San Sisto," at Dresden, and many other Holy Families and devotional subjects for churches and individuals, as well as portraits.

We come now to the last great work and masterpiece of Raffaelle, "The Transfiguration." "This is a picture" says Mengs, "that combines more excellencies than any of the former works of the master. The expression is more elevated and more refined, the chiaro-oscuro more correct, the perspective better understood, the pencilling finer, and there is greater variety in the drapery, more grace in the heads, and more grandeur in the style."

With this incomparable masterpiece, ceased the labours and the life of Raffaelle. He did not even live to entirely complete it, and the few remaining parts were finished by his scholar Giulio Romano. While engaged upon it, he was seized with a fever, of which he died on April 7th, 1520, aged 37 years.

Raffaelle is by common consent placed at the head of his art, not because he excelled all others in every department of painting, but because no other artist has ever possessed the various parts of the art in so high a degree. Lazzarini even asserts that he was guilty of errors, and that he is only the first because he did not commit so many as others. He ought, however, to have allowed that his defects would have been excellencies in any other artist, being nothing more in

him than the neglect of that high degree of perfection which he was capable of attaining. The art, indeed, comprehends so many and such difficult parts that no individual artist has been alike distinguished in all. For example, it has been made a question whether Raffaello did not yield to Buonarroti in drawing, and Mengs himself confesses that he did, as far as regards the anatomy of the muscles, and in strong expression, in which he considers Raffaello to have imitated Michael Angelo. Critics have also often expressed a wish that his female heads had possessed a more dignified character; in this respect he was perhaps excelled by Guido Reni, and however, his children may be, those of Titian are still more beautiful. His true empire was in the heads of his men, which are portraits, selected with judgment and depicted with a dignity proportioned to his subject. Vasari calls the heir of these heads superhuman, and calls on us to admire the expression of the age in the Patriarchs, simplicity of life in the Apostles, constancy of faith in the martyrs, and in "Christ in the Transfiguration," he says there is a portion of the Divine essence itself transferred to his countenance, and made visible to mortal eyes. This effect is the result of that quality that is called *expression*, which is undoubtedly the chief excellence of Raffaello.

Another quality which he possessed in an eminent degree was grace. His Madonnas enchant us, not because they exhibit the perfect lineaments of the Medicean Venus, or of the celebrated daughter of Niobe, but because the painter in their portraits, and in their expressive smiles, has personified modesty, maternal love, purity of mind, and, in a word, grace itself.

In regard to the province of colour, Raffaello must yield the palm to Titian and Correggio, although he himself excelled Buonarroti and many others. That, however, he could excel in this respect is evinced by his portraits, when not being bent on invention, composition, and high style of design, he gives more attention to colouring.

In chiaroscuro he was also inferior to Correggio, though no doubt a perfect master of it. To his perspective he was most attentive.

In fact, his highest merit, added to excellency in every part of painting, seems to have been a wonderful felicity in

the invention and disposition of his subjects, resulting in an unequalled superiority of composition. In every picture by Raffaello, the principal figure is obvious to the spectator; we have no occasion to enquire for it; the groups, divided by situation, are united in the principal action; the contrast is not dictated by affectation, but by truth and propriety; a figure absorbed in thought often serves a relief to another that acts and speaks; the masses of light and shade are not arbitrarily poised, but are in the most select imitation of nature: all is art, but all is consummate skill and concealment of art. They who succeeded Raffaello and followed other principles, have afforded more pleasure to the eye, but have not given such satisfaction to the mind. The compositions of Paolo Veronese contain a greater number of figures, and more decoration; Lanfranco and the machinists introduce a powerful effect and a vigorous contrast of light and shade; but who would exchange for such a manner the chaste and dignified style of Raffaello? Poussin alone, in the opinion of Mengs, obtained a superior mode of composition in the groundwork or economy of his subject, that is to say, in the judicious selection of the scene of the event. The philosophy of the art of the great master is resumed in his own axiom as handed down to us by Federico Luccaro—"that things must be represented not as they are, but as they ought to be."

Imitators and copyists. The works of Raffaello have been the most extensively copied in the world, and there is not probably, from his time down to us, a scholar in drawing or painting who has not made studies after them. Personally, he had many pupils, some of whom imitated him very closely. Very often his works were copied by his scholars, retouched by himself, and now pass for originals or duplicates. Among the ablest of these pupils, followers, and in some cases, assistants, were Orazio Alfani, Pedro Campana, Polidoro da Caravaggio, Andrea Comodi, Gaudenzio Ferrari, Vincenzio da San Gimignano, Salvo da Messina, Maturino, Pellegrino da Modena, Francesco Penni, Baldassare Peruzzi, Raffaellino del Colle, Bartolomeo Ramenghi, called Bagnacavallo, Giuglio Romano, Andrea Sabbatini, Enea Salmeggia, Andrea Semini, Ottavio Semini, Girolamo Siciolante, Pietro Stresi, Benvenuto Tizio, Giovanni da Udine, and Pierino del Vaga.

REYNOLDS (SIR JOSHUA), P. R. A.

B. 1723. *D.* 1792.

An illustrious English painter, born at Plympton, in Devonshire, 1723, studied under Hudson, and afterwards spent three years in Italy, visiting Rome, Florence, and Venice. In 1752, he settled in London, where his talents before long attracted considerable attention. The picture of his pupil, Giuseppe Marchi, in a Turkish dress, first attracted notice; next came the picture of Miss Greville and her brother, as Cupid and Psyche, executed in a style which had not been seen in England since the days of Vandyck. From that time the celebrity of Reynolds was founded, especially as a portrait painter of ladies, whose images the fashionable world flocked to see. Soon after the accession of George III to the throne the master, by the increase of his practice, found himself enabled to purchase a house in Leicester Fields, where he constructed a splendid gallery. In 1762, he produced his celebrated picture of Garrick between "Tragedy and Comedy." On the institution of the Royal Academy (1768) the Presidentship was unanimously conferred upon him, and at the same time he was knighted. The task of delivering public discourses was no part of the duty attached to this office, yet Sir Joshua voluntarily undertook it: the first was pronounced by him in 1769, and the fifteenth, which was the last in 1790, with what applause and effect the world knows. On April 26th, 1769, was the first exhibition of the Royal Academy, and from that time to the year 1790, Sir Joshua sent in no less than 244 pictures. In 1780, he completed his design for the great window in the New College Chapel at Oxford; in 1784 he painted his "Fortune-teller," and his celebrated portrait of Mrs. Siddons as the "Muse of Tragedy" now in the Grosvenor Gallery. About 1789 he was obliged to relinquish practising the art, on account of weakened eyesight, and he died in 1792. Sir Joshua Reynolds has been justly called the founder of the modern British school of painting; his influence upon its origin and development has undoubtedly been unequalled. Burke says that "in taste, in grace, in facility, in happy invention, and in the richness and harmony of colouring, he was equal to the greatest masters of the

renowned ages ; ” at all events his fame is established on numerous superlative portraits, and on enchanting representations of the innocence, simplicity, and natural habits of sweet children ; in these he stands alone, as well as in the expression of dignity, serene elegance and high breeding of his English nobleman and noblewomen. There are several masterpieces by Sir Joshua Reynolds in the National Gallery, among which are the portraits of General Elliott, Edmund Burke, Admiral Keppel, Dr. Johnson, and the “Age of Innocence,” purchased by Mr. Vernon for 1,520 guineas. His works are always increasing in value, and have been lately extensively copied or imitated, especially for exportation to America.

RIBERA (JOSE).

B. 1588. D. 1656.

Called *Il Spagnoletto*, an eminent Spanish painter, born in 1588, studied first under Ribalta, then set out for Italy, and arriving at Naples in 1606, while Caravaggio was residing in that capital, was favoured with the advice and instructions of that master, whose style he adopted. He settled at Naples, where he practised his art with great success. He painted *History* and *Portraits*. Died in 1656.

RUBENS (PETER PAUL).

B. 1577. D. 1640.

An illustrious Flemish painter, was born either at Siegen or at Cologne (where his father, one of the principal magistrates of Antwerp, was at the time) on the feast day of St. Peter and St. Paul, 1577. He received a very liberal education, and showing an evident inclination for painting, studied successively under Tobias Verhaecht, Adam von Oort, and Otho Venius. It was from the latter that he acquired that taste for allegory for which he was remarkable through life. In 1600 he set out for Italy, and after spending a short time at Venice in examining the works of the Venetian masters, he proceeded to Mantua, and having a good letter of introduction for the Duke, who possessed an admirable collection of paintings and antique statues, he was received with marked distinction. After having spent two years in the

service of the Duke of Mantua, copying and studying especially the great works of Giulio Romano, he requested and received permission to revisit Venice for the purpose of studying the works of Titian and Paolo Veronese, from which he acquired that splendid manner of colouring so much admired in his works. On his return to Mantua he painted three magnificent pictures for the Church of the Jesuits, which evince the progress he made at Venice, and are considered among his finest works. The Duke commissioned Rubens to visit Rome, to execute copies of several celebrated works, which he performed in admirable style, at the same time availing himself of the opportunity of studying all the best works of art in that metropolis. In 1605, the Duke of Mantua, having occasion to send an envoy to the Court of Spain, employed Rubens as a person eminently fitted for the delicate mission. He successfully accomplished the negotiations confided to him, painted the portrait of Philip III, and received from that monarch the most flattering marks of distinction. Soon after his return he again proceeded to Rome, and next visited Genoa. Having now been absent eight years, he was suddenly recalled to Antwerp in 1608 by the severe illness of his mother, who died before his arrival. He was about to return to Italy, when the Archduke Albert and the Infanta Isabella induced him to abandon his intention. He settled at Antwerp, where he married, built a magnificent house, with a saloon in the form of a rotunda, which he embellished with antique statues, busts, vases, and pictures by the most celebrated masters. Amidst these select productions of art, he passed about twelve years in the tranquil exercise of his great abilities, producing an astonishing number of admirable pictures for the churches and public edifices of the low countries (especially his immortal masterpiece, "The Descent from the Cross," now in the Cathedral at Antwerp). He also instructed numerous pupils. In 1620 Marie de Medicis commissioned Rubens to decorate the Gallery of the Luxembourg with a series of emblematical paintings, in twenty-four compartments, illustrative of the principal events of her life. The series was painted at Antwerp, except two pictures, which he finished at Paris in 1623, when he arranged the whole in the gallery. It was at that time that he became acquainted with the Duke of Buckingham, as that nobleman was passing

through France on his way to Madrid, who afterwards gave him £10,000 for his collection of antiques and paintings. On his return to Antwerp his time was occupied in executing numerous commissions till 1628, when the Infanta Isabella despatched him on a delicate political mission to the Court of Spain. On his arrival at the Spanish Capital, he was received in the most gracious manner by Philip IV, and completely *captivated* that monarch and his minister, the Duke of Olivared by his magnificent productions. The Duke had just founded the convent of the Carmelites at Loeches, near Madrid, for which the King, as a mark of favour to his minister, commissioned Rubens to paint four pictures of large dimensions, which are not surpassed by any of his other works for admirable composition, grandeur of design, and richness of colouring. He also painted eight grand pictures for the royal palace at Madrid. For these great works he was munificently rewarded, received the honour of Knighthood, and the golden key of a gentleman of the royal bedchamber. In 1627 he returned to Flanders, and was immediately despatched to England on a secret mission by the Infanta, to ascertain the disposition of the Government on the subject of peace. The King, Charles I, an ardent lover of the fine arts, received the illustrious painter with every mark of distinction, and immediately employed him in painting the ceiling of the banqueting-house at Whitehall, where he represented the apotheosis of his father, James I. In one of the frequent royal visits during the execution of the work, he alluded with infinite delicacy and address to the subject of a peace with Spain, and finding the monarch not averse to such a measure, he immediately produced his credentials. Charles at once appointed some members of his Council to negotiate with him, and a pacification was soon affected. The King was so highly pleased at the result that he presented Rubens with his own sword, enriched with diamonds, his hatband of jewels, valued at 10,000 crowns, a gold chain (which Rubens wore afterwards) and knighted him. Rubens returned to Antwerp, and continued to exercise his pencil with undiminished industry and reputation till 1635, when he experienced some aggravated attacks of the gout; he died in 1640, aged 63 years. Rubens was undoubtedly one of the most original painters that ever lived. He painted *allegory, history, portraits*

landscapes, animals, fruit, and flowers, with equal excellence. He possessed inexhaustible fertility of invention, carried the art of colouring to its highest excellence, and thoroughly understood the principles of *chiaro-oscuro*; his draperies are simple, broad, and grand; his carnations have the appearance of nature, and the warmth of life. His greater excellence appears in his grand compositions, for as these were to be seen at a distance, he laid on a proper body of colour with uncommon freedom, and fixed all his tints in their proper places, never impairing their lustre by breaking them, but touching them only in such a manner as to give them, lasting force, beauty, and harmony. Rubens has been accused as defective in design, and it is generally allowed that he was frequently incorrect in his drawing, and that his figures, particularly those of females and children, are devoid of elegance, grace, and beauty. The number of works executed by Rubens is truly astonishing. In Smith's Catalogue are described about 1,800 pictures considered genuine in different public and private collections of Europe. It is well known that a great number of these were executed by his numerous scholars and assistants, under his direction, from his designs, and then finished by himself. Wildens, Van Uden, and Mompers, in particular, assisted him in his landscapes, and Snyders in his animals. His principal scholars were: Anthony *Vandyck*, Justus *van Egmont*, Theodore *van Thulden*, Abraham *Diepenbeck*, Jacob *Jordaens*, Peter *van Mol*, Cornelius *Schut*, John *van Hoeck*, Simon *de Vos*, Peter *Soutman*, Deodato *Delmont*, Erasmus *Quellinus*, Francis *Wonters*, Francis *Snyders*, John *Wilden*, Lucas *van Uden*, and Jodocus *Mompers*. Several other distinguished Flemish painters of the period, who were not his pupils, imitated his style; the most eminent of whom were Gerard *Seghers*, Gasper *de Crayer*, and Martin *Pepin*. Besides the genuine paintings of Rubens, there are a multitude of doubtful authenticity attributed to him.

SASSOFERRATO.

Salvi (Giovanni Battista), called *Il Sassoferrato*, from the place of his birth, an eminent Italian painter, whose life is little known; he held the same rank in the Roman School as Carlo Dolei did in the Florentine, and delighted in painting

heads and busts of virgins, or Female Saints, with a sweet expression of devotedness and humility, 1605—1685.

SCHALCKEN.

Schalcken (Godfrey), an eminent Dutch painter, born at Dart in 1643, studied under Solomon van Hoogstraten and Gerad Dauw. At first he confined himself to *small cabinet pictures*, chiefly represented by candlelight; but afterwards he was equally successful as a *portrait* painter in small size. His chief merits consist in the neatness and spirit of his touch, the delicacy of his finishing, and a perfect intelligence of his *chiaro-oscuro* as it relates to objects under the influence of fixed and local light. His works, however, are often defective in design and expression. Died 1706. *Imitators and copyists* :—*Justus Van Bentum*, Arnold Boonen, R. Moris, Gerard von *Palthe*; Robert Tournier, Anselm Weeling.

SUEUR (EUSTACHE LE).

An eminent French painter, born at Paris, 1617, studied under Simon Voult. Though he never visited Italy, he was an enthusiastic admirer of the works of Raffaelle and may be counted one of his followers. The simplicity and grandeur of his compositions, and the purity of his design, procured for him among his countrymen the appellation of the "French Raffaelle." It must be allowed that no painter of his country, Nicholas Possin excepted, approached so nearly to the dignity of the Roman School. His taste of design, and the airs of his heads, are justly to be admired; his colouring is tender, his attitudes noble, simple, and natural; his expression great, and well adapted to the subject. But he knew little either of the *Chiaro-Oscuro* or of local colours; his naked figures are sometimes faulty in the disposition, as well as in the action of muscles, and his disposition of lights and shadows is far from judicious. Upon the whole he had an uncommon mixture of the elegances and defects of painting; he excelled in the most difficult parts of the art, and erred in those which are least important. His masterpiece is the "Life of St. Bruno," in twenty-two parts, now in the Louvre, Paris. Died 1655.

TAGORE (A. N.)

Great grandson of the late Dwarka Nath Tagore. Famous for his miniature paintings. Received Silver medal and First-class Diploma at the Delhi Durbar Art Exhibition, 1903.

TITIAN,

B. 1477. D. 1576.

Titian (*Tiziano Vecellio*, called in England), an illustrious Italian painter of the Venetian school, was born at Cadore, in the Friuli, in 1477. He studied first under Antonio Rossi, a painter of Cadore, and Sebastiano Zuccati, a painter of Trevigi; subsequently he went to Venice, and studied successively under Gentile and Giovanni Bellini. Giorgione was his fellow-student under the last named master, with whom Titian made extraordinary progress, and attained such an exact imitation of his style, that their works could scarcely be distinguished, which greatly excited the jealousy of Bellini. There is some discrepancy amongst authors as to this period of Titian's history. It is universally stated, however, that Giorgione was the first of the Venetian painters who broke through the dry and Gothic style that prevailed at that time in the school, and introduced a freedom of outline, a boldness of handling, a force of colouring, and a vigorous effect of *chiaroscuro* before unknown; that Titian followed the manner of Bellini till he saw the works of Giorgione, when he immediately changed his style; that when he was only eighteen years of age he painted the portrait of the head of the noble family Barbarigo in so admirable a style that it excited universal admiration; that soon afterwards he was employed in conjunction with Giorgione, to paint the two fronts of the *Fondaco dei Tedeschi*, and that his portion of the undertaking was preferred to his competitor, and established his reputation. Another extraordinary performance of that period was his picture of "Christ paying the Tribute Money," painted in competition with Albert Dürer, and finished in the minute style of that master. On the premature death of Giorgione (during the plague of 1511), Titian rose rapidly into favour. He was soon afterwards invited to the court of Alphonso, Duke of Ferrara, for whom he painted his celebrated picture of

Bacchus and Ariadne, now in the National Gallery, and two other fabulous subjects which still retained somewhat of the style of Giorgione. It was there he became acquainted with Ariosto, whose portrait he painted, and in return the poet spread abroad his fame in the *Orlando Furioso*. In 1523, the Senate of Venice employed him to decorate the hall of the Council Chamber, where he represented the famous "Battle of Cadore." (This work was afterwards destroyed by fire.) His next performance was his celebrated picture of 'St. Pietro Martire,' in the Church of SS. Giovanni e Paolo at Venice, which is generally regarded as his masterpiece in historical painting. About 1530, the praises bestowed upon him in the writings of his friend Pietro Aretino recommended him to the notice of the Emperor Charles V., who had come to Bologna to be crowned by Pope Clement VII. Titian was invited thither, and painted the portraits of that monarch and his principal attendants. Next he was invited to the court of the Duke of Mantua, whose portrait he painted, and decorated a saloon with a series of the twelve Cæsars, beneath which Giulio Romano afterwards painted a subject from the history of each. From 1543 to 1548 he was engaged in undertakings for the Duke of Urbino; he then went to Rome, where he was accommodated with apartments in the palace of the Belvedere and painted for the second time the portrait of Pope Paul III. He also painted his famous picture of Danaë, which caused M. A. Buonarroti to lament that Titian had not studied the antique as accurately as he had nature, in which case his works would have been inimitable, by uniting the perfection of colouring with correctness of design. He was offered at that time the office of Keeper, of the Leaden Seal, vacant by the death of Fra Sebastiano del Piombo, but he declined to accept it, and returned to Venice. Soon after he set out for Spain, on a pressing invitation of Charles V, and was received with extraordinary honours (1550). He was appointed a gentleman of the Emperor's bedchamber, with the Order of St. Iago, the title of Count Palatine of the Empire, and life-rents in Naples and Milan of two hundred ducats each annually, besides a munificent *compensation* for every picture he painted. After a residence of three years at Madrid, he returned to Venice, whence he was shortly afterwards invited to Innspruck, where

he painted the portrait of Ferdinand, King of the Romans, his Queen, and children in one picture. He next returned to Venice, where he continued to exercise his pencil to the last year of his long and glorious life, when he fell a victim to the plague (1576). He was within one year of completing a century.

Such is the contradiction of opinion among the most eminent critics as to the real powers and merits of this illustrious master, that the learned Lanzi himself, accustomed to contemplate his works all his days, modestly declines entering the contest, and says: "From the works he painted in the zenith of his fame, his critics have gathered the general idea of his style and the greatest contest they have among themselves relates to his design. In this contest of opinion between the true judges of art I shall decline interfering with my own, observing only, in justice to so extraordinary a genius, that if happier combinations had led him to become familiar with more profound maxims of design, he would probably have ranked as the very first painter of the world. For he would have been allowed to be the first and most perfect in design as he is by all allowed to have no equal in colouring." "Raffaëlle and Titian," says Sir Joshua Reynolds, "seem to have looked at Nature for different purposes. They both had the power of extending their views to the whole, but one looked for the general effect produced by form, the other as produced by colour. We cannot refuse to Titian the merit of attending to the general form of his object as well as colour; but his deficiency lay (deficiency at least when he is compared with Raffaëlle), in not possessing the power like him of correcting the form of his model by any general idea of beauty in his own mind." The excellence of Titian was not so conspicuous in the historical subjects which he painted as in his portraits and landscapes in both of which he was unrivalled. His masculine forms are not equal to his females and children, for his talent lay in tender and delicate expression. His landscapes are universally allowed to be above all praise, whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, the truth of his distances, the mellowness of his pencil, or the harmony of his colouring. It was his custom to repeat the same subject, sometimes with his

own hands, but oftener by his scholars; yet he always retouched their performances, and frequently added the back ground, so as to make the copies painted by them have the look of originals. His genuine works, though many of his best productions were destroyed by terrible conflagrations at Venice and Madrid, are numerous, but for the most part have found a resting place in the public galleries. Titian was the great head of the Venetian School, and like Raffæle, he had a host of scholars, Tintoretto and Veronese being the most illustrious. Among his *imitators and copyists*, the principals were Giovanni Battista *Averara*, Alessandro *Bonvicino* called *Il Moretto*, John van *Calcar*, *Giuseppe Caletti* called *Il Cremonese*, *Dominico Campagnoar*, *Giov. Contarini*, *Lionardo Corona*, *M. Cusin* (in landscape), *Girolamo Danti*, *Alexis Domenique*, *Lodovico Fumicelli*, *Giov. Batt. Grassi*, *Francesco Imparato*, *Giov. Batt. Maganza*, the elder *Damiano Mazza*, re *Mudo*, *Natalina da Murano*, *Gaspare Nervesa*, *Simone Peterzano*, *Callisto Piazza*, *Gregorio Porideo*, *Dominico Riccio* called *Brusasorci* (especially in Venuses, nymphs, etc.), *Pietro Rosa*, *Girolamo Salvado*, *Giovanni Silvio*, *Niccolo di Stepano*, *Loui de Valder* (in landscape), *Alessandro Varotari*, *Francesco Vecellio*, *Orazio Vecellio*, *Marco Vecellio* called *Marco di Tiziano*, *Polidoro Veneziano*, and *Santo Zago*.

VANDYCK (SIR ANTHONY).

B. 1599. D. 1641.

An illustrious Flemish painter, was born at Antwerp, 1599. His first instructor was his mother, who was the wife of a glass painter of Bois-de-Duc, and painted landscapes. He studied afterwards under Henry van Balen, and made rapid progress in the art, but attracted by the fame of Rubens, he entered the school of that master. On leaving it, at the age of twenty, he set out for Italy, and spent some time at Venice, studying with great attention the works of Titian, after which he visited Genoa, and painted many excellent portraits, as well as historical pictures, for the churches and private collections. From Genoa, he went to Rome, where he painted, among others, his celebrated

portrait of Cardinal Bentivoglio. He next visited Palermo, and again Genoa, and, thence returned to Flanders. For several years he was employed in works for the principal public edifices of Antwerp, Brussels, Mechlin, and Ghent, but acquired greater fame by his portraits, particularly his well-known series of the eminent artists of his time. Hearing of the great encouragement extended to the arts by Charles I., he determined to visit England in 1629. This first visit did not prove a successful attempt, and he soon returned to his country; in 1631, however, Charles I. having seen a portrait by Vandyck, requested him to cross the Channel again, and received him in the most flattering manner. He was knighted in the following year, and appointed painter to the King, with an annuity of £200. Prosperity now flowed upon the great artist, and although he operated with the greatest industry and facility, painting single portraits in one day, he could hardly fulfil all his commissions. Naturally fond of display, he kept a splendid establishment. It is said that he detained frequently his sitters to dinner, when he had an opportunity to observe more of their peculiar characteristics, and retouched their pictures in the afternoon. He resided almost constantly in England up to his death, on December 9, 1641, and was buried with extraordinary honours in St. Paul's Cathedral. According to Fuseli, and before him to an excellent judge, Thomas Gainborough, Vandyck deserves the next place after Titian in portrait painting. Inferior to that master in richness and warmth of colouring, he surpassed him in almost every other respect. He is unrivalled for the delicate drawing and beauty of his hands, he was a master of design and chiaro-oscuro; his draperies are perfect; with simplicity of expression and graceful attitudes he combined both dignity and individuality. In his historical compositions he was inferior to Rubens in boldness of conception, but he surpassed him in taste, correctness of design, the delicate expression of his heads, and even, perhaps, the truth, purity, and harmony of his colouring. His best exertion of of this kind, according to Sir Joshua Reynolds, is the 'Crucifixion,' in the church of the Recollects at Mechlin. 'This picture,' he says 'may be considered one of the first pictures in the world, and gives the highest idea of Vandyck's

powers ; it shows that he had truly a genius for history painting, if he had not been taken off by portraits.'

The works of Vandyck are very numerous (probably more than 1,500 ; Smith describes upwards of 950 in his catalogue) and highly valued.

Imitators and copyists :—John de Baan, David Beck, John van Bockhorst, Joseph Bokshoorn, Thomas Bosschaert, Bernardo Carbone, Adrian Hanneman, John Hayls, John van Kessel, Remingins Lange, Jansens van Keulen, Peter Meert, John de Reyn, Taco Scheltema, old Stone, Gysbrecht Thys, Peter Tyssens, Cornelius de Vos, Robert Walker, Weesop, and Peter van Zyl.

VERONESE (PAOLO).

B. 1528. D. 1588.

Paolo Cagliari called *Veronese*, an illustrious Italian painter, was born at Verona in 1528. He studied under Antonio Badile, his uncle, and was soon employed to paint in fresco the dome of the Cathedral at Mantua. He next visited Venice, where he competed for the prize of a gold medal and chain against several eminent painters, and came off victorious. By his fascinating delineations of rich ornament and magnificent parade he achieved an immense reputation. Without equalling Titian in the perfection of his flesh tones, by splendour of colour, assisted by rich draperies and other materials, by a very clear and transparent treatment of the shadows, by comprehensive keeping and harmony he infused a magic into his pictures, by which he surpasses almost every other master of the Venetian school. Never was the pomp of colour so exalted as in his works, which may be likened to concerts of enchanting music. His composition is always grand, his design noble, his heads are graceful ; but in the extremities of his figures, and the outline of his naked forms, he is often incorrect. He died in 1588. The most celebrated of his pictures are : 'The Marriage of Cana,' in the Louvre, 30 feet wide by 20 feet high ; 'The Feast of the Levite,' in the Academy at Venice ; 'The History of St. Sebastian,' "The Entombment," in the Hermitage Gallery, Petersburg ; and "The Family of Darius," in the National Gallery. He painted also a few *portraits* of great

merit. His *scholars and imitators* of his manner, are very inferior. Among them are his brother *Benedetto Cagliari*, and his sons *Carietto* and *Gabriele*; also *Benfatto*, called *dal Friso*, his nephew, and his relative, *Maffeo Verona*. Of higher merit is *Gian Battista Zelotte*.

WILKIE (SIR DAVID), R.A.

B. 1785. D. 1841.

An illustrious British painter, was born at the Manse of the parish of Cults, Fifeshire, Scotland, November 18, 1785. During early childhood he manifested a strong love for art, and entered at the age of 14 the schools of the Academy of Edinburgh for the encouragement of manufactures. In 1803 he won the premium awarded to the painting of 'Callisto in the bath of Diana,' and in the same year made the sketch of his celebrated picture of 'The Village Politicians,' which excited universal admiration. From that time commissions were abundant for him, and his next works were 'The Blind Fidler,' now in the National Gallery, 'The Card Players,' and 'The Rent Day.' After these came 'The Wardrobe Ransacked,' 'The Game Keeper,' and the 'The Village Festival,' now in the National Gallery. In 1809 he was elected an Associate, and in 1811 a member of the Royal Academy. In 1813 he exhibited 'Blindman's Buff.' In 1814 he visited Paris, in company with his friend Haydon, and on his return, painted 'Distraint for Rent.' In 1820 he exhibited 'Reading the Will;' in 1822, 'Reading the Gazette of Waterloo by the Chelsea Prisoners,' a commission of the Duke of Wellington, and the next year 'The Parish Beadle,' in which his first manner and art culminated. After this time Wilkie changed his subjects and became an *historical* painter. 'The Entrance of George IV into Holyrood' was one of his new productions. In 1825, on account of his health, he started for the continent, and travelled in Italy, Germany, France and Spain. 'The Defence of Saragossa' was painted in 1827, 'John Knox preaching the Reformation,' in 1832. In 1836, Wilkie, who had been appointed painter to the King at the

death of Lawrence, received the honour of Kingthood. 'Columbus submitting, to the Spanish authorities the Chart of his Voyage,' was his next historical work. In 1840 he started for the East in company with his friend Mr. Woodburn, visited Palestine, and went to Alexandria. His health had never been vigorous, and he had felt unwell for 3 months during his travels. On the 21st May, 1841, he embarked for England; on the 26th he arrived off Malta, where he indulged imprudently in fruit and iced lemonades, and he finally expired off Gibraltar on the 1st of June, where his remains were committed to the deep. Though Wilkie, as a painter of *domestic and familiar scenes*, was highly valued by his contemporaries, and though it may be said that his merits are even more appreciated by posterity, he is not perhaps, except by a few lovers of art, ranked in his true place, which is at the head of the British School, and amongst the most excellent masters. His truly original and British art combined in almost unequalled perfection a correct and tasteful design with the tender and harmonious colouring of Correggio; the chiaro-oscuro and breadth of Gerard Dow, the humour of Ostade, the exquisite touch of Terburg, with the sentiment of a born poet. His works possess the double and rare merit of being always comprehensible and interesting to the general public, while by the consummate technical ability they exhibit, they can but win the admiration of the connoisseur.

ZOFFANY, (JOHN), R.A.

Born, 1733. Died, 1810.

Portrait painter. Born at Frankfort-on-the-Main. He went at an early age to study in Rome, and arrived in England in 1758. In 1762, he became a member of the incorporated Society of Artists, and was one of the original members of the Royal Academy. He proceeded in 1738 to India, where he remained lucratively employed during seven years. His family and theatrical groups are highly esteemed, and many of the latter have been engraved.

ZUCCARELLI OR ZUCCHERELLI (FRANCESCO), R. A.

An eminent Italian *landscape* painter, born in Tuscany, 1702, studied under Paolo Onesi, Gio. Maria Morandi, and P. Nelli. His scenery is always pleasing and usually embellished with ruins, cottages, and figures, elegantly designed and touched with neatness and spirit. He visited England in 1752, and was one of the original members of the Royal Academy. Died 1788. His pictures are always marked with a pumpkin growing on a vine or stuck with a stick on a rustic's shoulder as the rebus of his name, which in Italian means *little pumpkin*.

